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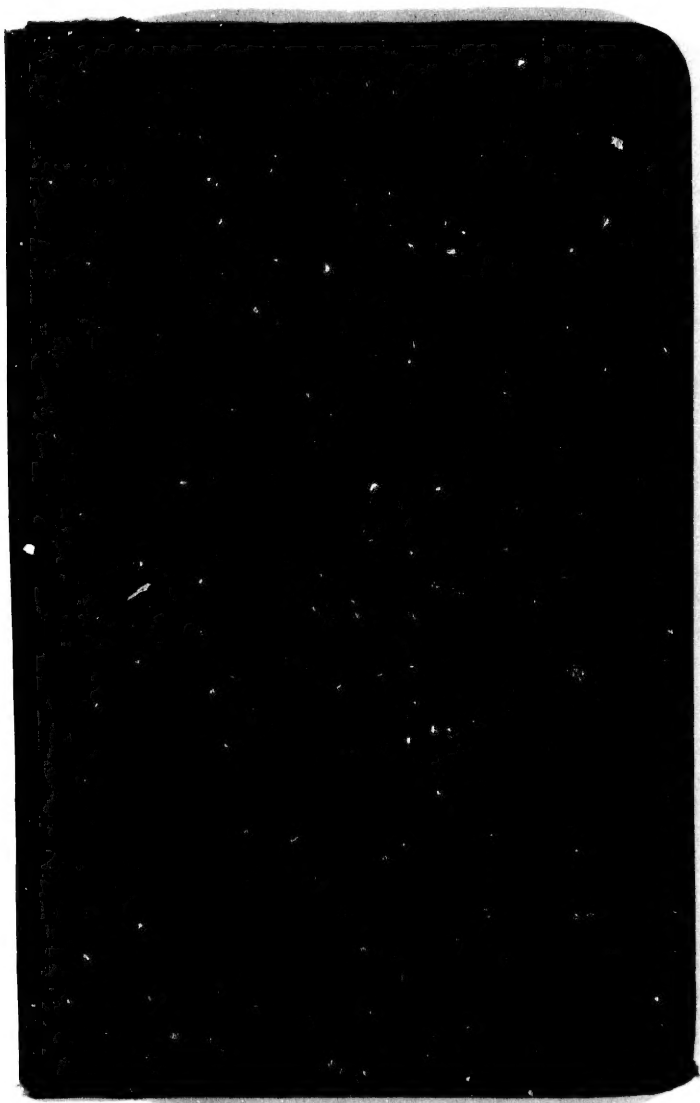
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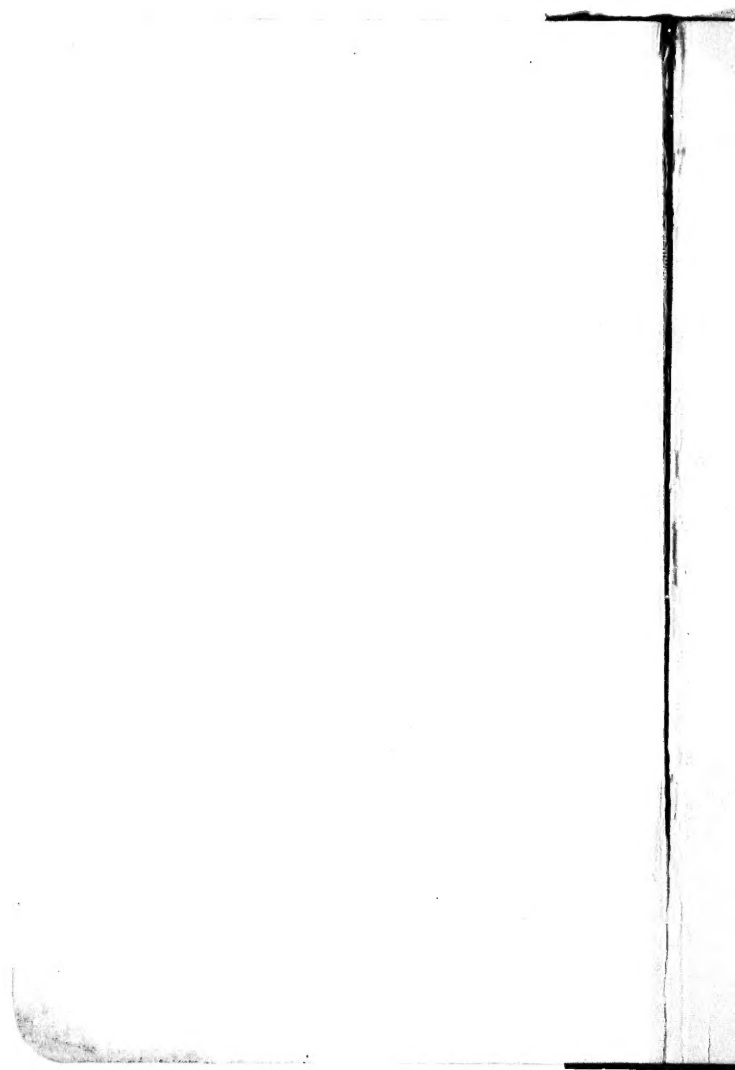
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INTRODUCTION

THE object and plan of these Historical Handbooks is somewhat different from that of any other guides at present before the public. They do not compete or clash with such existing works; they are rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town towards the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab fares, omnibuses, tramways, and other every-day material conveniences. For such details, the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a set of books to embody the idea

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I had thus entertained. I earnestly hope they may meet a want on the part of tourists, especially Americans, who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

These guide-books will deal more particularly with the Great Towns where objects of art and antiquity are numerous. In every one of them, the general plan pursued will be somewhat as follows. First will come the inquiry why a town ever gathered together at all at that particular spot—what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and towards what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one of great local importance at the moment of its erection, or was peculiarly implored

against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body—Benedictine, Dominican, Franciscan—and may therefore be full of the peculiar symbolism and historical allusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age—crystallizations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. In dealing with Paris, for example, I shall have little to say about such modern constructions as the Champs Elysées or the Eiffel Tower; still less, of course, about the Morgue, the Catacombs, the waxworks of the Musée Grévin, and the celebrated Excursion in the Paris Sewers. The space thus saved from vulgar wonders I shall hope to devote to fuller explanation of Notre-Dame and the Sainte Chapelle, of the mediæval carvings or tapestries of Cluny, and of the pictures or sculptures in the galleries of the Louvre. Similarly in Florence, whatever I save from descrip-

tion of the Cascine and even of the beautiful Viale dei Colli (where explanation is needless and word-painting superfluous), I shall give up to the Bargello, the Uffizi, and the Pitti Palace. The passing life of the moment does not enter into my plan; I regard each town I endeavour to illustrate mainly as a museum of its own history.

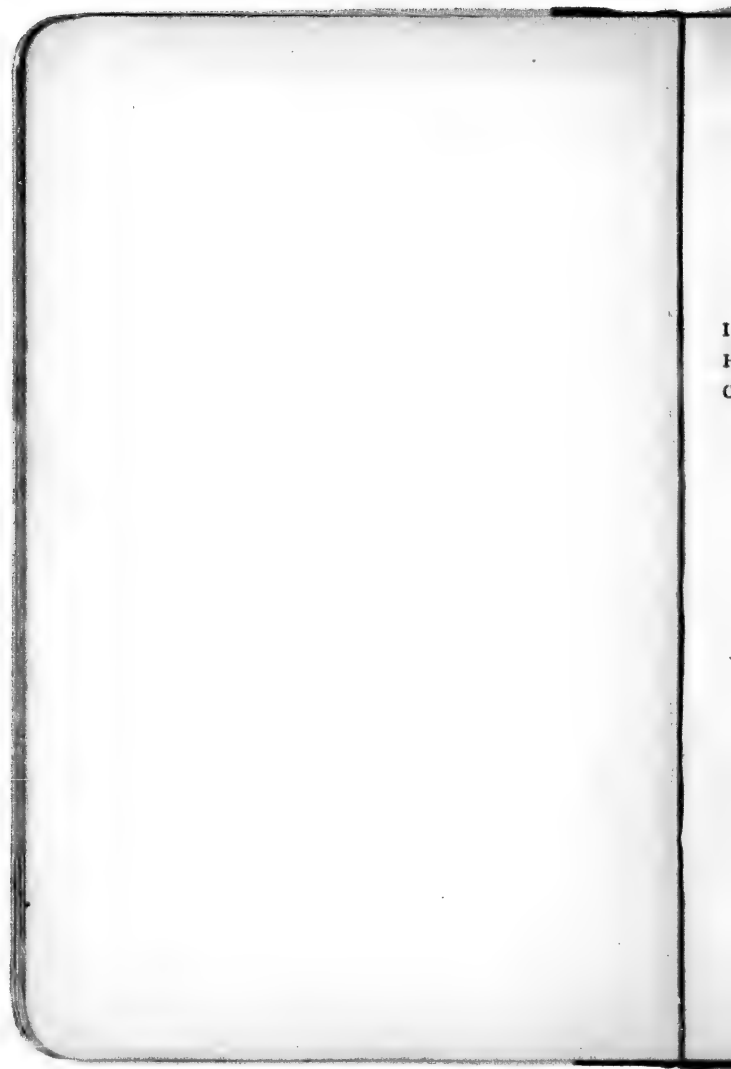
For this reason, too, I shall devote most attention in every case to what is locally illustrative, and less to what is merely adventitious and foreign. In Paris, for instance, I shall have more to say about truly Parisian art and history, as embodied in St. Denis, the Île de la Cité, and the shrine of Ste. Geneviève, than about the Egyptian and Assyrian collections of the Louvre. In Florence, again, I shall deal rather with the Etruscan remains, with Giotto and Fra Angelico, with the Duomo and the Campanile, than with the admirable Memlincks and Rubenses of the Uffizi and the Pitti, or with the beautiful Van der Goes of the Hospital of Santa Maria. In Bruges and Brussels, once more, I shall be especially Flemish; in the Rhine towns, Rhenish; in Venice, Venetian. I shall assign a due amount of space, indeed, to the foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur—an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters, I shall be well content to follow the lead of the most authoritative experts. Nor am I an art-critic—a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the

most discriminative judges. What I aim at rather is to expound the history and meaning of each work—to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognise the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art-criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's *Sacred and Legendary Art*, and *Legends of the Madonna* (London, Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's *Italian Schools of Painting* is an invaluable *vade-mecum*. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed under each particular city, church, or museum.

I cannot venture to hope that handbooks containing such a mass of facts as these will be wholly free from errors and misstatements, above all in early editions. I can only beg those who may detect any such to point them out, without unnecessary harshness, to the author, care of the publisher, and if possible to assign reasons for any dissentient opinion.



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HOW TO USE THESE GUIDE-BOOKS

THE portions of this book intended to be read at leisure **at home**, before proceeding to explore each town or monument, are enclosed in brackets [thus]. The portion relating to each **principal object** should be quietly read and digested **before** a visit, and referred to again afterwards. The portion to be read **on the spot** is made as brief as possible, and is printed in large legible type, so as to be easily read in the dim light of churches, chapels, and galleries. The **key-note words** are printed in **bold type**, to catch the eye. Where objects are numbered, the numbers used are always those of the latest official catalogues.

Baedeker's Guides are so printed that each principal portion can be detached entire from the volume. The traveller who uses Baedeker is advised to carry in his pocket one such portion, referring to the place he is then visiting, together with the plan of the town, while carrying this book in his hand. These Guides do **not** profess to supply practical information.

Individual works of merit are distinguished by an asterisk (*); those of very exceptional interest and merit have two asterisks. **Nothing** is noticed in this book which does not seem to the writer worthy of attention.

See little at a time, and see it thoroughly. **Never** attempt to "do" any place or any monument. By following strictly the order in which objects are noticed in this book, you will gain a conception of the **historical evolution** of the town which you cannot obtain if you go about looking at churches and palaces hap-hazard. The order is arranged, not quite chronologically, but on a definite **plan**, which greatly facilitates comprehension of the subject.

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ORIGINS OF FLORENCE

ONLY two considerable rivers flow from the Apennines westward into the Mediterranean. The Tiber makes Rome; **the Arno makes Florence.**

In prehistoric and early historic times, the mountainous region which forms the basin of these two rivers was occupied by a gifted military race, the Etruscans, who possessed a singular assimilative power for Oriental and Hellenic culture. Intellectually and artistically, they were the pick of Italy. Their blood still runs in the veins of the people of Tuscany. Almost every great thing done in the Peninsula, in ancient or modern times, has been done by Etruscan hands or brains. The poets and painters, in particular, with few exceptions, have been, in the wide ethnical sense, Tuscans.

The towns of ancient Etruria were hill-top strongholds. Florence was not one of these; even its neighbour, Fiesole (Faesulae) did not rank among the twelve great cities of the Etruscan league. But with the Roman conquest and the Roman peace, the towns began to descend from their mountain peaks into the river valleys; roads grew important, through internal trade; and bridges over rivers assumed a fresh commercial value. Florence (Florentia), probably founded under Sulla as a Roman municipium, upon a Roman road, guarded **the bridge across the Arno**, and gradually absorbed the population of Fiesole. Under the later empire, it was the official residence of the "Corrector" of Tuscany and Umbria. During the Middle Ages, it became for all practical purposes the intellectual and artistic **capital of Tuscany**, inheriting in full the remarkable mental and æsthetic excellences of the Etruscan race.

The valley of the Arno is rich and fertile, bordered by cultivable hills, which produce the famous Chianti wine. It was thus predestined by nature as the seat of the second city on the west slope of Italy. Florence, however, was not always that city. The seaport of Pisa (now silted up and superseded by Leghorn) first rose into importance; possessed a powerful fleet; made foreign conquests; and erected the magnificent group of buildings just outside the town which still form its chief claim upon the attention of tourists. But Florence with its bridge commanded the inland trade, and the road to Rome from Germany. After the destruction of Fiesole in 1125, it grew rapidly in importance; and, Pisa having sustained severe defeats from Genoa, the inland town soon rose to supremacy in the Arno basin. Nominally subject to the Emperor, it became practically an independent republic, much agitated by internal quarrels, but capable of holding its own against neighbouring cities. Its chief buildings are thus an age or two later than those of Pisa; it did not begin to produce splendid churches and palaces, in emulation of those of Pisa and Siena, till about the close of the 13th century. To the same period belongs the rise of its literature, under Dante, and its painting under Giotto. This epoch of rapid commercial, military, and artistic development forms the main glory of early Florence.

The fourteenth century is chiefly interesting at Florence as the period of Giottesque art, finding its final crown in Fra Angelico. With the beginning of the 15th, we get the dawn of the Renaissance—the age when art set out once more to recover the lost perfection of antique workmanship. In literature, this movement took the form of humanism; in architecture and sculpture, it exhibited itself in the persons of Alberti, Ghiberti, Della Robbia, and Donatello; in painting, it showed itself in Lippi, Botticelli, Ghirlandajo, and Verrocchio. I shall not attempt to set forth here the gradual stages by which these arts advanced to the height at length attained by Leonardo, Michael Angelo, and Raphael; I shall take it for granted that my readers will read up such questions for themselves in Kugler and Layard

or other high-class authorities. Nor shall I endeavour to trace the rise of the dynasty of the Medici, whose influence was so great upon the artistic expression of their country; the limits of space which I have imposed upon myself here render such treatment impossible. I will rather proceed at once to my detailed examination of the chief existing monuments of Florence in roughly chronological order, leaving these other facts to exhibit themselves piecemeal in their proper place, in connection with the buildings or pictures of the city. For in Florence more than elsewhere I must beg the reader to excuse the needful brevity which the enormous mass of noble works to be explained in this richest of art-cities inevitably entails upon me.

We start, then, with the fact that up to nearly the close of the 13th century (1278) Florence was a comparatively small and uninteresting town, without any buildings of importance, save the relatively insignificant Baptistery; without any great cathedral, like Pisa and Siena; without any splendid artistic achievement of any kind. It consisted at that period of a labyrinth of narrow streets, enclosing huddled houses and tall towers of the nobles, like the two to be seen to this day at Bologna. In general aspect, it could not greatly have differed from Albenga or San Gimignano in our own time. But commerce was active; wealth was increasing; and the population was seething with the intellectual and artistic spirit of its Etruscan ancestry. During the lifetime of Dante, the town began to transform itself and to prepare for becoming the glorious Florence of the Renaissance artists. It then set about building two immense and beautiful churches—Santa Croce and Santa Maria Novella—while, shortly after, it grew to be ashamed of its tiny San Giovanni (the existing Baptistery), and girded itself up to raise a superb Cathedral, which should cast into the shade both the one long since finished at maritime Pisa, and the one then still rising to completion on the height of Siena.

Florence at that time extended no further than the area known as **Old Florence**, extending from the Ponte Vecchio to the Cathedral in one direction, and from the Ponte alla

Carraja to the Grazie in the other. Outside the wall lay a belt of fields and gardens, in which one or two monasteries had already sprung up. But Italy at that moment was filled with religious enthusiasm by the advent of the **Friars**, both great orders of whom, the Franciscans and the Dominicans, had already established themselves in the rising commercial city of Florence. Both orders had acquired sites for monastic buildings in the space outside the walls, and soon began to erect enormous churches. The Dominicans came first, with Santa Maria Novella, the commencement of which dates from 1278; the Franciscans were a little later in the field, with Santa Croce, the first stone not being placed till 1294. Nevertheless, though the Dominican church is thus a few years the earlier of the two, I propose to begin my survey of the town with its Franciscan rival, because the paintings and works of art of Santa Croce are older on the whole than those of Santa Maria, and because the tourist is thus better introduced to the origins and evolution of Florentine art.

Remember, in conclusion, that Florence in Dante's day was a **small town**, with little beauty, and no good building save the (since much embellished) Baptistery; but that during Dante's lifetime the foundations were laid of Santa Maria, Santa Croce, and the great Cathedral. We shall have to trace the subsequent development of the town from these small beginnings.

The Roman name Florentia passed into Firenze in mediæval times, and is now Firenze.

From a very early date, **St. John Baptist** (to whom the original Cathedral was dedicated) has been the **patron saint of Florence**. Whenever you meet him in Florentine art, he stands for the city, as St. Mark does for Venice, or the figure of Britannia for our own island.

St. Cosmo and **St. Damian**, the holy doctors, and therefore **patron saints of the Medici family**, and especially of Cosmo de' Medici, also meet us at every turn. They represent the ruling family, and may be recognised by their red robes and caps, and their surgical instruments.

Saint Lawrence is also a great Medici Saint : in early works, he represents Lorenzo de' Medici the elder, the brother of Cosmo (1395-1440:) in later ones, he stands for Lorenzo the Magnificent (1449-92.) Observe for yourself which of the two the dates in each case show to be intended.

Santa Reparata, the old patroness of the city, and San Zanobi, its sainted bishop, are also frequent objects in early painting and sculpture in Florence.

If you visit the various objects in the order here enumerated, you will get a better idea of the **development** of Florence and of Florentine art than you could possibly do by hap-hazard sight-seeing. Also, you will find the earlier steps **explain** the later. But there can be no harm in examining the picture-galleries side by side with the churches, especially if dark or wet days confine you ; provided always you **begin with the Belle Arti**, which contains the A B C of Tuscan and Umorian panel-painting. From it you can go on to the Uffizi and the Pitti.

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*Minor Angels
Stained glass over
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AND THE FRANCISCAN QUARTER

[**S**T. FRANCIS of Assisi, the Apostle of the Poor, died in 1226, and was promptly canonised in 1228. His followers spread at once over every part of Italy, choosing in each town the poorest quarters, and ministering to the spiritual and temporal needs of the lowest classes. They were representatives of Works, as the Dominicans of Faith. In 1294, (some 16 years later than the Dominicans at Santa Maria Novella) they began to erect a church at Florence, outside the walls, on the poorer side of the city, close by their monastery. It was dedicated under the name of SANTA CROCE, and shortly adorned by Giotto and his pupils with beautiful frescoes, the finest works of art yet seen in Italy. Two things must thus be specially borne in mind about this church: (1) it is a church of the **Holy Cross**, whose image and history meet one in it at every turn; (2) it is a **Franciscan church**, and therefore it is largely occupied with the glorification of St. Francis and of the order he founded. Their coarse **brown robes** appear in many of the pictures. Look out for their great saints, Bernardino of Siena, Louis of Toulouse, Antony of Padua, etc.

The Franciscans were a body of popular preachers. Hence, in their church, the immense nave, which includes the pulpit, was especially important. It was designed to accommodate large numbers of hearers. But its width and empty spaces also gave free room for many burials; whence Santa Croce became one of the principal churches in

Florence for interments. In time, it grew to be the recognised Pantheon or "Westminster Abbey" of the town, where men of literary, scientific, or political importance were laid to rest: and its numerous monuments have thus a sentimental interest for those who care for such memorials. But it would be a great mistake to regard Santa Croce entirely or even mainly from the point of view of a national Walhalla, as is too often done by tourists. Its real interest lies rather in the two points noted above, and in the admirable works of art with which it is so abundantly supplied, especially in the chapels of the various great families who favoured the order.

The general design is by Arnolfo di Cambio, who at the same time was employed in designing the Cathedral. Begun, 1294; finished, 1442. It is the best museum for the Florentine art of the 14th century.

See it by morning light. Choose a bright morning. Take your opera-glasses.]

Go past the Cathedral and the Signoria, and then dive down the narrow Borgo de' Greci, through the tangled streets of the Old Town, (which note as characteristic) till you arrive at the **Plazza Santa Croce**. In the centre of the square stands a modern statue of Dante, turning his back on the church which he never really saw. Its walls were only rising a few feet high when the poet was banished from Florence.

Proceed first to the **north side** of the church, to view the exterior of the mediæval building, now much obscured by the later Renaissance loggia. Little of the primitive design is at present visible. Notice the bare brick architecture, intended to be later incased in marble. Observe also the smallness, infrequency, and height from the ground of the windows, and the extreme difference in this respect from the vast stained-glass-containing arches of northern Gothic. Here, the walls themselves support most of the weight, instead of leaving it to buttresses as in France and England. This wealth of wall, however, with the smallness of the windows,

permits of the large development of **fresco-painting** within, which is characteristic of Italian buildings: it also allows room for the numerous monuments. Note at the same time the short transept and small rose window.

Now, go round again to the front. The **façade**, long left unfinished, was encrusted with marble in 1857, by the munificence of Mr. Sloane, an Englishman, after a Renaissance design, said to be by Cronaca, modified by the modern architect N. Matas. The nave and aisles have separate gables. Notice, throughout, the frequent occurrence of the **Holy Cross**, sustained over the main gable by two angels; flanked, on the two lesser gables, by the Alpha and Omega; and re-appearing many times elsewhere in the general decoration. The modern **reliefs** over the doors represent, L, the Discovery of the True Cross (Sarrocchi); centre, the Adoration of the Cross (Dupré); R, the Cross appearing in Heaven to Constantine, and so imposing itself as the symbol of the official religion of the Roman Empire (Zucchi). Observe the fine Renaissance work of the doorways, with the Alpha and Omega again displayed. High up on the front, over the rose window, is the monogram IHS, introduced by the great Franciscan saint, San Bernardino di Siena. His original example is preserved within. The right side of the church is enclosed by the former building of the monastery.

Now, enter the church. The **interior** is at first sight bare and simple to the degree of positive disappointment. The Franciscans, vowed to poverty, were not a wealthy body. Begin by walking up the centre of the nave, to observe the simple aisles, (with *no* side chapels) the short transepts, the impressive but by no means large Gothic choir, (of Arnolfo's period) and the ten chapels, built out from the transept, as in continuation or doubling of the choir, all of which are characteristic features of this age of Italian Gothic. Each of these chapels was the property of some great mediæval family, such as the Bardi or the Peruzzi. Observe also the plain barn-like wooden roof, so different from the beautiful stone vaulting of northern cathedrals.

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Now, go down again to the door by which you entered, and proceed along the R aisle, to observe the various objects it contains in detail.

I will dwell upon the monuments very briefly, as mere excrescences upon the original building.

Michael Angelo Buonarrotti, 2, buried below. Died at Rome, 1564. General design by Vasari; bust by Battista Lorenzi; figure of Architecture by Giovanni dell'Opera; Painting by Lorenzi; Sculpture by Cioli. Pretentious and feeble.

Pillar L, *Madonna and Child (*Madonna del Latte*) part of the monument of Francesco Nori, by Antonio Rossellino, 15th cent.; extremely beautiful.

R, **Dante's conotaph**. The poet is buried at Ravenna.

L, on a column, the famous *pulpit, by Benedetto da Majano, said to be the most beautiful in Italy, though far inferior in effect to that of Niccolò Pisano at Pisa. Its supports are of delicate Renaissance work. The subjects of the *reliefs* (Franciscan, of course) are, the Confirmation of the Franciscan order, Burning immoral books, St. Francis receiving the Stigmata, Death of St. Francis, and Martyrdom of Franciscan Saints. Notice the hand holding out the Holy Cross from the pulpit, here more appropriate than elsewhere. The statuettes beneath represent Faith, Hope, Charity, Courage, and Justice.

R, opposite it, monument of **Alfieri**, erected for his mistress, the Countess of Albany, by Canova.

Macchiavelli, died 1527: monument erected in 1787.

Lanzi, the historian of art.

A fresco, by Andrea del Castagno, with St. John Baptist, as patron saint of Florence, and St. Francis, as representing the present church and order. This alone now remains of all the frescoes of the nave, cleared away by the Goths of the 17th cent.

Near it, exquisite ***Annunciation* by Donatello, of *pietra serena*, gl., in a charming Renaissance frame;

perhaps the most beautiful object in the whole church. Notice the speaking positions of the angel and Our Lady, the usual book and *prie-dieu*, and the exquisite shrinking timidity of the Madonna's attitude. Worth all the tombs put together.

Over the door, the Meeting of St. Francis and St. Dominic. Compare with the Della Robbia at the Hospital of San Paolo, near Santa Maria Novella.

Beautiful Renaissance tomb of **Leonardo Bruni**, by Bernardo Rossellino—a model afterwards much imitated, especially at Venice.

Turn the corner into the **R transept**. The first chapel on your R, that of the **Holy Sacrament**, is covered with much-defaced frescoes by Agnolo Gaddi. (Recollect that this church is the great place for studying the early Giottoesque fresco-painters: first, Giotto; then, his pupil, Taddeo Gaddi; next, Taddeo's pupils, A. nolo Gaddi, and Giovanni da Milano. See Kugler.) R wall, lives of St. Nicolas (first bay) and St. John Baptist (second bay). The most distinct of these are (1st) St. Nicolas appearing in a storm at sea, (or, restoring the nobleman his drowned son:) and (2nd) the Baptism of Christ; but some of the others can be faintly recognised, as at the top, the figure of St. Nicolas throwing the three purses of gold as dowries into the window of the poor nobleman with three starving daughters. (See Mrs. Jameson.) The walls here show well the way in which these frescoes were defaced by later additions. L wall, lives of St. John the Evangelist and St. Antony, also by Agnolo Gaddi. The scene of the Temptation of St. Antony is the best preserved of these. Against the pilasters, life-size terracotta statues of our Franciscan lights, St. Francis and St. Bernardino, by the Della Robbia. L wall, monument of the Countess of Albany.

End wall of the **R transept**, good Gothic monument of the 14th cent. with reliefs of Christ, the Madonna and St. John, and a Madonna and Child in fresco above, and exquisite little *sculptured angels of the school of Pisa. The Chapel of the **R transept**, known as the **Cappella Baroncelli**, contains

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admirable ** frescoes from the Life of the Virgin, by Taddeo Gaddi. These should all be carefully studied. L wall, beginning from above, (as always here) *first tier*, Joachim is expelled by the High Priest from the temple, his offering being rejected because he is childless: watching his flocks, he perceives the angel who foretells the birth of the Virgin. Notice the conventional symbolical open temple. (Read the legend later in Mrs. Jameson.) *2nd tier*, L, the meeting of Joachim and Anna at the Golden Gate; the servant behind carries, as usual, the rejected offering: R, the Birth of the Virgin, the child, as always, being washed in the foreground. Observe closely the conventional arrangement, which will re-appear in later pictures. *3rd tier*, L, Presentation of the Virgin in the Temple by St. Joachim and St. Anna; the young Madonna stands on a single flight of steps (wrongly restored above). Carefully study all the details of this fresco, with its Romanesque or early Gothic architecture and round arches, for comparison with the Giovanni da Milano of the same subject, which we will see later. (At three years old, the Virgin was consecrated to the service of God by Joachim and Anna.) R, the Marriage of the Virgin; the High Priest joining her hand to Joseph's, whose staff has budded, in accordance with the legend. (All were placed in the Holy of Holies, as in the case of Aaron; and he whose staff budded was to wed the Virgin.) Observe the disappointed suitors breaking their staffs, etc. All the incidents are stereotyped. This picture should be carefully noted for comparison both with the Giovanni da Milano here, and with other representations of the Sposalizio elsewhere: (e.g. the Raphael at Milan.) I strongly advise very long and close study of these frescoes, (some of which are imitated directly from Giotto's in the Madonna dell' Arena at Padua,) for comparison both with those originals and with the later imitations by Giovanni da Milano. They cast a flood of light upon the history and evolution of art. Each figure and detail will help you to understand other pictures you will see hereafter. It is a good plan to get photographs of

the series, published by Alinari in the Via Tornabuoni, and look at the one series (Gaddi's), with the photographs of the other (Giovanni's) in your hands. You cannot overestimate the importance of such comparison. In the two Presentations, for example, almost every group is reproduced exactly.

Window wall: *above*, L, Annunciation; R, Visitation; notice the loggia in the background. These are also most illustrative compositions. *2nd tier*, L, the angel appears to the shepherds; R, Nativity. *3rd tier*, L, the Star appears to the Wise Men; R, the Adoration of the Magi. Notice the ages of the Three Kings, representing, as always, the three ages of man, and also the three old continents—Europe, Asia, Africa. Observe the very Giottesque Madonna and Child. This fresco should be compared with the Giotto at Padua.

R wall, fresco by Mainardi: the Madonna ascending in a mandorla, escorted by angels from her tomb, which is filled with roses, drops the Sacred Girdle, (Sacra Cintola), now preserved at Prato, to St. Thomas below. (Go to Prato to see it, in order to understand the numerous Sacra Cintola pictures in Florence; and read in Mrs. Jamieson, under head, St. Thomas.)

L of this chapel is the door leading to the **Sacristy**. At the end of the **corridor** is the **Cappella Medici**, erected by Michelozzo for Cosimo de' Medici. It contains many beautiful objects. **R wall**, *marble **ciborium**, by Mino da Fiesole, with charming angels and an inscription: "This is the living bread which came down from heaven." Giottesque Coronation of the Virgin with four saints—conspicuous among them, Peter and Lawrence. Over the tomb of Lombardi, beautiful *Madonna and angels of the school of Donatello. **End wall**, (our patron) St. Francis with the Stigmata. Over the altar, exquisite **terra-cotta Madonna of the school of Della Robbia, (attributed to Luca) being crowned by angels, and attended by, L, St. John Baptist as representing Florence, R, St. Lawrence (Lorenzo de' Medici), St. Francis (for this Franciscan church), and St. Louis of

Toulouse, the great Franciscan bishop. **L. wall**, a famous Coronation of the Virgin, by Giotto, tender in execution, but in his stiffest panel style. It is regarded as a touchstone for his critics. Very graceful faces: crowded composition. Beyond it, Madonna and Child by the Della Robbia, and, over the doorway, Pietà, by the same, in a frame of fruit. Notice these lovely late 15th century majolica objects, frequent in Florence. All the works in this very Franciscan chapel of the Medici, indeed, deserve close inspection. Notice their coat of arms (the pills) over the arch of the altar and elsewhere. It will meet you often in Florence.

Returning along the corridor, to the **R**, you come to the **Sacristy**, containing many curious early works, all of which should be noted, such as the Crucifix bowing to San Giovanni Gualberto as he pardons the murderer of his brother, in the predella of an altar-piece by Orcagna, to the **L** as you enter. The **R** wall has frescoes of the Passion, by Niccolò di Pietro Gerini, of which the Resurrection, with its sleeping soldiers, mandorla (or almond-shaped glory), and red cross on white banner, is highly typical. Study all these for their conventional features. Notice also the fine roof, and the intarsia-work of the seats and boxes.

A beautiful **iron railing** of 1371 separates the Sacristy from the **Cappella Rinuccini**, containing, on the **L** wall, *frescoes of the Life of the Madonna by Giovanni da Milano, the close similarity of which to those by his master, Taddeo Gaddi, already observed, should be carefully noticed. The subjects are the same: the treatment is very slightly varied: but pointed arches replace the round ones. *Summit*, Joachim expelled from the Temple. *2nd tier*, **L**, the angel appears to Joachim, and the Meeting of Joachim and Anna at the Golden Gate; **R**, the Birth of the Virgin; study the attitudes and note the servant bringing in the roast chicken, St. Anne washing her hands, etc., of all which motives (older by centuries) imitations occur in such later representations of the same scene as Ghirlandajo's at Santa Maria Novella. *3rd tier*, **L**, the Presentation in the Temple, with Gothic instead of Romanesque arcade and the steps indicating

how those in the Taddeo Gaddi originally ran. (Do not omit to compare these two by means of photographs.) R, Marriage of the Virgin. These two last are specially favourable examples for observing the close way in which Giottoesque painters reproduced one another's motives. I advise you to spend some hours at least in studying and comparing the frescoes of this chapel and the Baroncelli.

On the R wall, scenes from the Life of Mary Magdalen, (to whom this chapel is dedicated). *Summit*, she washes the feet of Christ; notice the seven devils escaping from the roof. *2nd tier*, L, Christ in the house of Mary and Martha; observe Martha's quaintly speaking attitude; R, the Resurrection of Lazarus. *3rd tier*, L, Christ and the Magdalen in the garden, with the women and angels at the tomb; R, a miracle of the Magdalen in Provence (see Mrs. Jameson: she restores to life the wife of a nobleman of Marseilles—a very long story: this fresco is to my mind obviously by another hand: it lacks the simplicity and force of Giovanni. Observe also the fine altar-piece, with the Madonna and Child, flanked by St. John Baptist and St. Francis, as representing Florence and the Franciscan order: then, St. John the Evangelist, and Mary Magdalen, patroness of the chapel: and, in the predella, scenes from their lives.

Emerge from the Sacristy. Now take the **chapels** in line with the choir. The **first chapel** contains faded frescoes, said to be of the age of Cimabue, (more likely by a pupil of Giotto) representing the combat of St. Michael and the Devils, which seem to have suggested the admirable Spinello Aretino of the same subject in the National Gallery in London.

Second chapel: uninteresting.

Third chapel, of the Bonaparte family, tawdry.

Fourth chapel, the Cappella Peruzzi, (called, like the others, after the family of the owners) contains the famous frescoes by Giotto, from the lives of the two St. Johns. L wall, St. John Baptist (patron of Florence). *Upper tier*, the angel appears to Zacharias. *2nd tier*, R, the Birth of the Baptist; L, he is presented to Zacharias, who writes down,

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"His name is John." *3rd tier*, Herodias's daughter receives his head, and presents it to her mother. The attitude of the player, and the arrangement of the king's table reappear in many later compositions. Look out for them hereafter. R wall, St. John the Evangelist. *Summit*, he has the vision of the Apocalypse in a quaintly symbolical isle of Patmos. *2nd tier*, he raises Drusiana, an admirable opportunity for the study of Giotto's style of drapery. The St. John in this fresco already contains premonitions of Masaccio and even of Raphael. *3rd tier*, he is taken up into heaven by Christ in clouds, accompanied by the Patriarchs: a magnificent dramatic composition. These frescoes, which represent the maturest work of Giotto's manhood, should be closely studied in every detail. Spend many hours over them. Though far less attractive than his naïve earlier work in the Madonna dell' Arena at Padua, they yet display greater mastery of drawing and freedom of movement. Do not let one visit suffice for them. Compare them again and again with photographs from the Arena, and look out for imitations by later painters. Do not overlook the **altar-piece**, by Andrea del Sarto. It represents the two great plague-saints—San Rocco and St. Sebastian. The Franciscans were great nursers of the plague-stricken, and this altar was one where vows were offered for recovery.

Fifth chapel, the Cappella Bardi, contains other frescoes, also by Giotto, (unfortunately over-restored) of the Life of St. Francis. These were once the chief ornament of this Franciscan church. L wall: *summit*, he divests himself of his clothing and worldly goods, and leaves his father's house, to be the spouse of Poverty. *2nd tier*, he appears suddenly at Arles, to Sant' Antonio of Padua, while preaching. (Read up all these subjects in Mrs. Jameson's Monastic Orders.) *3rd tier*, the Death of St. Francis; his soul is seen conveyed by angels to Heaven. This picture, which formed the model for many subsequent saintly obsequies, should be compared at once with the Ghirlandajo of the same theme in the Santa Trinità in Florence. R wall: *summit*, St. Francis receives the confirmation of the rules of his order from Pope Inno-

cent III. *2nd tier*, his trial of faith before the Sultan. *3rd tier*, his miracles (appearance to Guido d'Assisi: a dying brother sees his soul leaping towards heaven). Consult parts I and III of Ruskin's *Mornings in Florence*, on the subject of these frescoes, but do not be led away by his too positive manner. On the ceiling, St. Francis in Glory, and his three great virtues, Poverty, Chastity, Obedience. Note also the figures of the chief Franciscan luminaries, St. Louis of Toulouse, St. Louis of France, St. Elizabeth of Hungary, and St. Clara (foundress of the Franciscan female order of Poor Clares) round the windows. The whole is thus an epic of Franciscanism. Study it fully. The curious ancient altarpiece of this chapel deserves attention.

On the **archway**, above this chapel, outside, St. Francis receiving the Stigmata, by Giotto—resembling the altarpiece of the same subject in the Louvre, painted by Giotto for San Francesco at Pisa. I recommend long observation of all these Giottos. Go later to Assisi, the town of St. Francis, and compare them with the Giottos in the parent monastery. The **choir**, which is, of course, the central point of the whole church, usually bears reference to the name and dedication: here, it is naturally adorned by the History of the Holy Cross, depicted in fresco on its walls by Agnolo Gaddi. These frescoes, however, are so ill seen, owing to the railing, and the obstacles placed in the way of entering, that I will merely give a brief outline of their wild legend as here represented.

R wall.

1. Seth receives from an angel a branch from the Tree of Knowledge. He is told to plant it in Adam's heart, with an admonition that when it bears fruit, Adam will be restored to life again.

2. The Tree, cut down by Solomon for use in the Temple, and found unsuitable, is seen in passing by the Queen of Sheba, who beholds a vision of the crucified Saviour, and falls down to worship it.

3. The Tree is found floating in the Pool of Bethesda, and is taken out to be used as the Cross of the Saviour.

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4. The Holy Cross, buried for three hundred years, is discovered by the Empress Helena, who distinguishes it by its powers in healing sickness.

L. wall.

5. Helena carries the Holy Cross in procession amid public rejoicing.

6. Chosroes, King of Persia, takes Jerusalem, and carries off a part of the Holy Cross which was still preserved there.

7. Heraclius, Emperor of the East, conquers and beheads Chosroes, and rescues the Holy Cross from the heathen.

8. Heraclius brings the Holy Cross in triumph to Jerusalem, and carries it barefoot on his shoulders into the city.

First chapel, beyond the Choir. Interesting altar-piece.

Second and third chapels. Nothing noteworthy.

Fourth chapel, of St. Stephen and St. Lawrence. Frescoes by Bernardo Daddi, an early Giottoesque. L, the Trial and Martyrdom of St. Stephen. R, the Martyrdom of St. Lawrence, with the usual boy blowing the bellows. The scene is caught at the famous moment when the Saint is saying, "Turn me over; this side is done." (Jam versa: assatus est.) L and R of the windows, St. Stephen and St. Lawrence, with their palms of martyrdom. (These two deacon saints are usually painted in couples. They similarly share Fra Angelico's chapel in the Vatican.) Over the altar, a somewhat vulgarly coloured relief of the Madonna and Child, with angels; St. John the Evangelist, holding his symbol, the cup and serpent, and St. Mary Magdalen, with the alabaster box of ointment. Notice the Annunciation and the little saints in the predella of this work. Their order from L to R is: St. Dominic with his star; St. Lucy with her eyes in a dish; St. Catherine of Alexandria with her wheel; and St. Thomas Aquinas with his open book. A Dominican work in this Franciscan church, placed here, no doubt, by some Dominican-minded donor.

Fifth chapel, of St. Sylvester, contains frescoes by Giotto or Maso di Banco. L, over the tomb of Uberto de' Bardi, the Last Judgment, with the dead man rising solitary. Over the next tomb, (this is more probably by Taddeo

Gaddi,) the Entombment, all the attitudes in which are characteristically Giottesque, and should be carefully noted. R wall, the Conversion of Constantine, and the miracles of St. Sylvester, greatly faded, (exorcism of a dragon, etc.). Notice, in the lower tier, two dead men restored to life, naively represented in the usual fashion, the dead bodies below, the living rising out of them. Similar scenes will meet you elsewhere.

End chapel of the L Transept, no work of importance. Observe from its steps the general view of the building.

Chapel beyond Transept, modern monuments and paintings.

Return by the **L aisle**. Monument of Raphael Morghen.

****Monument of Carlo Marsuppini**, by Desiderio da Settignano, an exquisite specimen of Renaissance work, with lovely decorative framework and charming boy-angels, holding the coat-of-arms of the deceased. Every portion of the decoration of this exquisite tomb should be examined in detail. Observe in particular the robe and tassels. It is a masterpiece of its period.

Many of the late altar-pieces in this aisle are worth passing attention, as specimens of the later baroque painting.

Tomb of Galileo Galilei, died 1642.

Over the **holy water stoup**, St. Francis with the Stigmata.

Entrance wall of the Nave, in the rose window, Descent from the Cross, thus completing the series of the Holy Cross, from a design by Ghiberti. Beneath it, the original IHS, from the design of St. Bernardino of Siena, the holy Franciscan, who placed it with his own hands on the old façade. Over the central door, Statue of St. Louis of Toulouse, the other great Franciscan saint, by Donatello: beneath his feet, the crown which he refused in order to accept the monastic profession. Study well all these Franciscan memorials, and observe their frequent allusiveness to the Holy Cross.

The reader must not suppose that in this brief enumera-

tion I have done anything more than hastily touch upon *a point of view* for the chief objects of interest in this most important church. He must come here over and over again, and study the various chapels and their frescoes in order. I have passed over endless minor works whose meaning and interest will become more and more apparent on further examination. Regard Santa Croce as a **museum of the early Giottesque fresco-painters**: and recollect that only in Florence, with Assisi and Padua, can you adequately study these great artists. If the study attracts you, read up in Layard's Kugler the portion relating to Giotto, Taddeo Gaddi, and Giovanni da Milano; and also in Mrs. Jameson the legends of the chief saints here commemorated. Then return; to correct and enlarge your first impressions. Afterwards, go on to Assisi and Padua. It is impossible to estimate the Giottesques outside Italy.

Through the **cloisters** of the Franciscan monastery, to the R, outside the church (designed by Arnolfo), you gain access to the **Cappella de' Pazzi**, founded by the great family whose name it bears, the chief rivals of the Medici. It is a splendid work by Brunelleschi, the architect of the dome of the Cathedral. The beautiful frieze of angels' heads without is by Donatello and Desiderio de Settignano. You can thus study here these two early Renaissance sculptors. Within, terra-cotta decorations by Luca della Robbia: 12 Apostles and 4 Evangelists. The shape of the roof is characteristic.

To the right of the cloisters on entering is the old **Refectory** of the convent: on the end wall of which, as on most refectories, is painted in fresco the **Last Supper**, attributed to Giotto, more probably by Taddeo Gaddi. This Cenacolo should be carefully studied, as the one from which most later representations are gradually derived. Notice the position of Judas in the foreground, long maintained in subsequent paintings. I advise you to get photographs of this work for comparison with the Ghirlandajo at San Marco, the Cenacolo di Fuligno, etc. The Crucifixion, above, has near it a Genealogical Tree of the Franciscan order: close by, St. Francis receiving the Stigmata, History

of St. Louis of Toulouse, and the Magdalen at the feet of Christ in the house of the Pharisee. All these, again, should be noted for comparison : they are probably the work of a pupil of Taddeo's. Do not omit to observe the Franciscan character here, too, nor the frequency of the outcast figure of the Magdalen. The Franciscans—the Salvation Army of their day—ministered especially to the poor and sinful.

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II

SANTA MARIA NOVELLA

AND THE FIRST DOMINICAN QUARTER

[S]T. DOMINIC of Castile, the great contemporary and friendly rival of St. Francis, died in 1221. The order which he founded (distinguishable in art as in life by its **black-and-white robes**), soon spread over Italy. The Dominicans constituted themselves the guardians of Faith, as the Franciscans were the apostles of Works; they protected the faithful against heresy, and extirpated heretics. The Holy Inquisition grew out of their body. They were also, incidentally, the leading teachers of **scholastic philosophy**; they posed as the Learned Order. As preachers, they chiefly expounded the Doctrines of the Church, and preserved its purity.

The Dominicans were the earliest builders of any important monumental church at Florence. In 1278 (some 16 years before the Franciscans at Santa Croce), they began to erect a splendid edifice on the west side of the town, in the garden belt outside the narrow walls of the earliest precinct. It served as chapel to their monastery. The design for this church, in pure Tuscan Gothic, was prepared by two Dominican monks, Fra Sisto and Fra Ristoro; and the building was finished (except the *façade*) about 1355. The *façade* itself is a later Renaissance addition to the original building.

Before examining Santa Maria Novella, however, I strongly advise the visitor to begin by inspecting the **Strozzi Palace**, in the Via Tornabuoni. This massive Tuscan residence forms a typical example of the solid and

gloomy Florentine palaces—half fortress, half mansion. It was built, as a whole, in 1489 (long after Santa Maria), by Benedetto da Majano, for his patron, Filippo Strozzi, the chief rival of the Medici in the later 15th century. The beautiful cornice which tops its exterior on the side next the Via Strozzi was added later by Cronaca. But it is well to inspect (from without) this magnificent house before visiting Santa Maria, because both Filippo Strozzi and Benedetto da Majano will meet us again more than once in the church we are about to consider. Observe that the solid Tuscan palaces of which this is the type are designed like fortresses, for defence against civic foes, with barricaded windows high up on the ground floor, and a castle-like front; while they are only accessible by a huge gate (readily closed) into a central courtyard, lighter and airier, on which the principal living-apartments open. (These palaces incidentally give you the clue to the Cour du Louvre.) Note the immense blocks of stone of which the wall is composed, and the way they are worked; observe also the windows, doorways, corner-lanterns, and rings or link-holders of the exterior; then walk into the Court, whose front was added somewhat later by Cronaca. Contrast these fortress town-houses of the turbulent Florentine nobles with the relatively free and open mansions of the mercantile Venetians, among whom (under the strong rule of the Doges and the oligarchy) internal peace was so much earlier secured. Remember finally that the Strozzi were among the chief patrons of Santa Maria Novella.

From the Strozzi Palace, again, walk just round the corner into the Via della Vigna Nuova, and inspect the exterior of the slightly earlier **Rucellai Palace**. The family who built it were the pillars of Santa Maria and of the Dominican order. It was designed by Leon Battista Alberti, the first of the famous Renaissance architects; it is remarkable for the pilasters which here first intervene between the so-called *rustica* work of the masonry. These two palaces give you a good idea of the Tuscan houses. If you wish to learn more of Alberti's style inspect also the

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dainty little (blocked-up) arcade or *loggia* opposite; as also the **Rucellai Chapel** in the Via della Spada, which encloses an imitation by Alberti of the Holy Sepulchre at Jerusalem. And now you are in a position to understand Santa Maria, the *façade* of which this same Alberti designed.

Recollect then (1) that it is a **Dominican church**, full of the glory of the Dominicans, and of their teaching function, as well as of their great philosophic *lights*, in particular, St. Thomas Aquinas; look out for their black-and-white robes; and (2) that it is **the church of the Rucellai, the Strozzi, the Tornabuoni**, and other wealthy and noble Florentine families. Earlier in date than Santa Croce as to its fabric, I place it later in the order of our tour, because its contained works of art are of later date, and its style less uniform.

Choose a very sunny day. Take your opera-glasses.]

Go into the Piazza Santa Maria Novella. Observe the church, and the opposite hospital of San Paolo: good relief of the Meeting of St. Dominic and St. Francis by the Della Robbia, in a corner of the latter, under the *loggia*. Then, walk round the R corner of the church into the Piazza dell' Unità Italiana, where stand by the obelisk to examine the exterior of the **medieval portion** of the building, with its almost windowless Nave and Aisles, and its Transept with small rose window. This part was designed for the Rucellai by two Dominican monks about 1278. Afterwards, proceed towards the Railway Station, so as to observe the architecture of the end of the church, and the interesting campanile. This is all part of the primitive building.

Now, return to the much later Renaissance *façade*, erected by Leon Battista Alberti in 1456 for Giovanni Rucellai. This *façade* is well worth close notice, as a specimen of early Renaissance architecture. Observe first the earlier Gothic arcades (*avelli*), in black-and-white marble, which surround the corner: these were used as burial vaults; and contain, below, the coats-of-arms of the various noble families interred there. Those to the R have been over-restored; but on the lower tier of the *façade* itself, and to

the L by the monastery buildings they still remain in their original condition. The two lateral doorways are also early and Gothic. The central doorway, however, and the rest of the *façade* (in black and white marble, and serpentine)—at least, the part above the first cornice—belongs to the later Renaissance design added by Alberti. (If you go round to the front of the neighbouring church of San Lorenzo, you will see the way in which such *façades* were often left incomplete for ages in Italy.) Notice the contrast between the later and earlier portions: also the handsome green pilasters. At Santa Croce, the nave and aisles have separate gables: here, only the nave has a visible gable-end, while the apparently flat top of the aisles is connected with it by a curl or volute, which does not answer to the interior architecture. Beneath the pediment runs the inscription: "IOHANNES ORICELLARIUS, PAV[LI] FIL[IVS] AN[NO] SAL[VATIONIS] MCCCCLXX"; that is to say, 'Giovanni Rucellai, son of Paolo, in the Year of Salvation, 1470.' Look out within for more than one memorial of these same Rucellai, the great joint patrons of Santa Maria Novella.

Enter the church. The interior, a fine specimen of Tuscan Gothic, consists of a Nave and Aisles, with vaulted roof (about 1350), and a Transept somewhat longer than is usual in Italian churches.

Walk up the centre of the Nave to the junction of the Transepts (mind the two steps half way) in order to observe the internal architecture in general, and the position of the choir and chapels, much resembling that of Santa Croce: only, the Transepts end here in **raised Chapels**.

Then, return to the R aisle, noticing, on the entrance wall, R of the main door, a beautiful little Annunciation of the 15th century, where the position of the Madonna and angel, the dividing wall, prie-dieu, bed in the background, etc., are all highly characteristic of this interesting subject. Beneath it, three little episodes, Baptism, Adoration of the Magi, and Nativity, closely imitated after Giotto. L of the doorway, a Holy Trinity, with saints and donors much injured, but still

a fine work by Masaccio. The altar-pieces in the R aisle are of the 17th century, and mostly uninteresting. One is dedicated to St. Thomas A'Becket.

R Transept. Bust of St. Antoninus, the Dominican Bishop of Florence. (The Dominicans make the most of their saints here, as the Franciscans did at Santa Croce.)

Beyond the doorway, Tomb of Joseph, Patriarch of Constantinople, who came to the Council of Ferrara (afterwards at Florence) in order to arrange a basis of reunion for the Eastern and Western Churches, and then died here, 1440. (The beautiful fresco of the Journey of the Magi by Benozzo Gozzoli at the Riccardi Palace, which you will visit later, contains his portrait as the Eldest King.)

Above this, early Gothic Tomb of Aldobrandino (1279), with Madonna and Child, added, by Nino Pisano. To the R, another tomb (Bishop Aliotti of Fiesole, d. 1336) with recumbent figure, Ecce Homo, etc., best viewed from the steps to the end chapel: this is probably by Tino da Camaino. Note these as specimens of early Tuscan sculpture.

Ascend the steps to the **Rucellai Chapel**. (Remember the family.) Over the altar is **Cimabue's famous Madonna**, with attendant angels superimposed on one another. This celebrated picture, the first which diverged from the Byzantine (or rather barbaric Italian) style is best seen in a very bright light. It forms the starting-point for the art of Tuscany. A replica, with slight variations, can be studied with greater ease in the Belle Arti. This famous work is the one which is said to have been borne in triumph from the painter's studio to the church by the whole population. Note the greater freedom in the treatment of the angels, where Cimabue was less bound by rigid custom than in Our Lady and the Divine Child. On the **R wall**, characteristic Giottesque Annunciation, where the loggia and the position of the angel should be noted. On the **L wall**, St. Lucy, with her eyes in a dish, by Ridolfo Ghirlandajo. The tomb of the **Beata Villana** (with angels, as often, drawing the curtains) is by Bernardo Rossellino. The **Martyrdom of St.**

Catherine is by Bugiardini. Come again to this chapel to study the Cimabue **after** you have seen the copy in the Belle Arti.

Notice **outside** the chapel, as you descend the stairs, the Rucellai inscriptions, including the Tomb of Paolo, father of Giovanni who erected the *façade*.

Now, turn to the **Choir Chapels**, extending in a line to the L as you descend. And observe here that, just as the exterior belongs to two distinct ages, Mediaeval and Renaissance, so also do the frescoes. The Orcagnas and the paintings of the Spanish Chapel are Giottesque and mediæval: the Filippino Lippi and the Ghirlandajos are Renaissance. We come first upon the later series.

First chapel, uninteresting.

Second chapel, of the **Strozzi** family, the other great patrons of Santa Maria Novella. This was formerly, as the Latin inscriptions relate, dedicated to St. John the Evangelist, but was afterwards made over by Filippo Strozzi (builder of the Strozzi Palace) to his family patrons, St. Philip and St. James. The same powerful nobleman employed Filippino Lippi to decorate it with **** frescoes**, which rank among the finest work of that great Renaissance master. Here you come for the first time upon a famous Florentine painter of the 15th century. Contrast his frescoes with the Giottesque types at Santa Croce, and observe the advance they mark in skill and knowledge. The **L wall** contains Scenes from the Life of the (dispossessed) St. John the Evangelist, as compensation for disturbance. Below, St. John raises Drusiana, a legendary subject which we saw at Santa Croce. Observe here, however, the Roman architecture, the attempts at classical restoration, and the admirable dramatic character of the scene, especially visible in the strange look of wonder on the face of the resuscitated woman herself, and the action of the two bier-bearers. The group of women, mourners, and children to the R should be carefully studied as typical of Filippino Lippi's handiwork (about 1502). Above, St. John in the caldron of boiling oil. Observe again the classical

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Enter the **Choir**, noticing, as you pass, the marble high altar, which covers the remains of the Dominican founder, the Beato Giovanni di Salerno.

The ** frescoes on the walls were originally by Orcagna,

but in 1490 Giovanni Tornabuoni commissioned Domenico Ghirlandajo to paint them over with the two existing series, representing, on the R wall, the Life of St. John Baptist, the patron saint of the city, and, on the L wall, the history of the Virgin, the patron saint of Santa Maria Novella. (Here, therefore, as usual, the Choir contains direct reference to the dedication.)

The upper scenes on either side are so much damaged as to be hardly recognisable, but the lower ones are as follows :—

L. wall, 2nd tier ; L, the Presentation of the Virgin in the Temple, which should be compared with similar scenes by earlier Giottesque painters, in Santa Croce. **R,** the Marriage of the Virgin ; observe again the positions of Joseph, Mary, the High Priest, the attendant Virgins of the Lord, and the disappointed suitors, breaking their staffs, etc. (Recall or compare with photograph of Raphael's Sposalizio at Milan.) **Lowest tier ; L,** the Expulsion of Joachim from the Temple (because he is childless) where the spectators (introduced as if viewing the facts), are contemporary Florentine portraits of the painter and his brother, and the family and friends of the Tornabuoni. Contrast the details with the Giottesques at Santa Croce : noble figures of the High Priest and St. Joachim. **R,** the Birth of the Virgin, with St. Anne in bed, the washing of the infant, and a group of Florentine ladies as spectators : conspicuous among them, Lodovica, daughter of Giovanni Tornabuoni : in the background, the Meeting of Joachim and Anna at the Golden Gate. In all these pictures, the survivals and modifications of traditional scenes should both be noted ; also, the character of the architecture and the decorative detail in which Ghirlandajo delighted. He had been trained as a goldsmith and retained through life his love of goldsmith-like handicraft. The introduction of portraits of contemporaries as spectators is highly characteristic both of age and artist. Ghirlandajo was in essence a portrait-painter, who used sacred scenes as an excuse for portraiture.

R wall: lower tier; L, the Visitation, where the positions of the Madonna and St. Elizabeth should be noted, as those on which later pictures by Mariotto Albertinelli, Pacchiarotto, etc., are based, and also as derived from earlier examples. Here, also, notice the contemporary portraits. The lady, standing very erect, in a stiff yellow gown, is Giovanni Tornabuoni's step-daughter Giovanna Albizi, the same person of whom a portrait by Ghirlandajo (a study for this picture,) exists in the National Gallery in London, and who is also introduced in the two frescoes by Botticelli at the head of the principal stairs in the Louvre. R, the Angel appearing to Zacharias, where the group of contemporary portraits of distinguished Florentines is particularly celebrated: Baedeker names them: I will not, as you will have his book with you. 2nd tier, L, Zacharias writes "His name is John." R, the birth of the Baptist. Sit on the seats long, and study *au fond* these typical and important frescoes.

Window wall, ill seen and defaced frescoes, also by Ghirlandajo of St. Francis before the Sultan, and St. Peter Martyr killed by assassins: the Annunciation, and St. John Baptist in the desert: and, below all, Giovanni Tornabuoni and his wife, the donors of these frescoes. Observe here in the Choir, which is, as it were, the focus of the church, that almost everything refers to the Blessed Virgin, the patroness of this building, or to St. John Baptist, the patron of the town in which it is situated.

I cannot too strongly recommend close study of these late Renaissance pictures of the age immediately preceding that of Raphael. Do not be satisfied with noting the few points I mention: look over them carefully as specimens of an epoch. Specially characteristic, for example, is the figure of the nude beggar in the scene of the Presentation of the Virgin, on the L wall, showing the growing Renaissance love for nude anatomy. On the other hand you will find in the same picture the positions of St. Jerome and St. Anna, of the two children, and of the two men in the foreground, as well as that of the Madonna pausing half-way up

the steps, exactly equivalent to those in the Taddeo Gaddi and the Giovanni da Milano. Photographs of all these should be compared with one another, and also with the famous Titian at Venice. I have tried to give some hints on this subject in an article on the Presentation in the Temple contributed to the *Pall-Mall Magazine* in 1895.

1st chapel beyond the choir: uninteresting. It contains, however, a famous crucifix by Brunelleschi, which would seem to show that a crucifix, by whomsoever designed, is still a crucifix.

2nd chapel, of the Gaddi, good bas-reliefs by Bandini.

Under the steps which lead to the elevated Strozzi chapel (the second belonging to the family in this church), is a **tomb** with Gothic figures and a Giottesque Entombment, attributed to Giotto.

At the steps to the **Strozzi Chapel**, the altar where rests the remains of a "Blessed" member of the family, the Beato Alessio dei Strozzi. This chapel contains some famous Giottesque **frescoes** by the brothers Orcagna.

Window wall, the Last Judgment, by Andrea Orcagna, with Angels of the Last Trump, the twelve apostles, the rising dead, and other conventional elements. Conspicuous just below the figure of the Saviour are, L, Our Lady, patroness of this church, and R, St. John Baptist, patron of this city. Right of the Saviour, the elect: left of Him, the damned. Every one of the figures of the rising dead, saints, and apostles, with the angels bearing the instruments of the Passion, deserve close attention. Most of them will recur in many later pictures. Compare the similar scene in the Campo Santo at Pisa.

L. wall, the Paradise, also by Andrea, a famous and most beautiful picture, with Christ and the Madonna enthroned, and an immense company of adoring saints and angels. As many as possible of these should be identified by their symbols. Return from time to time and add to your identifications. The tiers represent successively Seraphim and Cherubim, Apostles, Prophets, Patriarchs, Doctors of the Church, Martyrs, Virgins, Saints, and Angels. Notice the

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suitability of this dogmatic arrangement in a Dominican church, belonging to the stewards and guardians of orthodoxy. The painting unites Florentine grandeur with Siennese tenderness.

R wall, a very ugly Inferno, attributed to Orcagna's brother, Bernardo, and divided into set divisions, in accordance with the orthodox mediæval conception, which is similarly crystallized in Dante's poem. The various spheres are easily followed by students of the *Divina Commedia*.

Do not omit to observe the very beautiful **altar-piece**, also by Orcagna. Its chief subject is Christ giving the keys, on the one hand, to Peter, and the book, on the other hand, to the great Dominican saint and philosophical teacher, St. Thomas Aquinas. The allegorical meaning is further accentuated by the presence of the Madonna and St. John, patrons of this church and city. We have thus St. Thomas placed almost on a plane of equality with the Papacy. The other figures are St. Michael the Archangel, St. Catherine with her wheel, St. Lawrence with his gridiron, and St. Paul with his sword. In the predella beneath are subjects taken from the stories of the same saints. The most interesting is the struggle for the soul of the Emperor Henry II. (See Mrs. Jameson.) The Emperor is seen dying: then, devils go to seize his soul: a hermit sees them: St. Michael holds the scales to weigh the souls: the devils nearly win, when, suddenly, St. Lawrence descends, and places in the scale a gold casket which the Emperor had presented to him (once at Bâle, now in the goldsmiths' room at the Musée de Cluny): the scale bends down, and the devils in a rage try to seize St. Lawrence. A quaint story, with an obvious moral, well told in this predella with spirit and vigour.

This chapel as a whole is one of the best smaller examples now remaining of a completely decorated Giottesque interior. Not a single element of its frescoes and Dominican symbolism should pass without notice. Observe, before you leave, St. Thomas Aquinas on the arch, in four characters, as Prudence, Justice, Courage, and Temperance.

The Strozzi Chapel again is one to which you must pay frequent visits.

Descend the steps. The door in front leads to the **Sacristy**. The most interesting object in it is a lavatory in marble and terra-cotta of the school of Della Robbia. The pictures of Dominican saints with which it is adorned have little more than symbolical interest.

The L aisle contains no object of special interest.

This completes a first circuit of the church itself; but you have still to see the most interesting object within its walls—the **Spanish Chapel**. Do not attempt, however, to do it all in one day. Return a second **bright** morning, between 10 and 12, and pay a visit to this gem of early architecture and painting.

A door to the R of the **raised Strozzi chapel**, in the L Transept, leads into the **cloisters**. It is locked. You must get the Sacristan to open it. He is usually to be found in the Sacristy.

The first cloister which you enter, known as the **Sepolcreto**, and containing numerous mediæval or modern tombs, has faded Giottesque **frescoes**, two of which, in the bay to the R as you descend the steps, pretty enough in their way, have been made famous (somewhat beyond their merits) by Mr. Ruskin. That on the L, in a curiously shaped lunette, represents, with charming naïveté, the Meeting of Joachim and Anna at the Golden Gate. Observe the conventional types of face and dress in the two saints, and the angel putting the heads of the husband and wife together; also, the servant carrying the rejected offering, all of which are stereotyped elements in the delineation of this subject. The fresco to the R represents the Birth of the Virgin, and may be instructively compared with the Ghirlandajo upstairs, and also with the Taddeo Gaddi and the Giovanni da Milano at Santa Croce. The simplicity of the treatment is indeed reminiscent of Giotto's manner, but few critics, I fancy, will agree with Mr. Ruskin in attributing these works to the actual hand of the master. Remember, too,

that Giotto is always simple, *because he is early*; later times continually elaborated and enriched his motives. On the side walls, L., the angel appears to Joachim and Anna simultaneously; R., the Presentation of the Virgin in the Temple. Compare these naïve works with the frescoes in the Madonna dell' Arena at Padua, and other examples.

This cloister also contains a vulgarly coloured and somewhat coarse terra-cotta relief of Christ as the Gardener and the Magdalen in the Garden. I will not further particularize, but several hours may be spent in examining the objects in this single courtyard alone, many of which are extremely interesting. From the base of the oratory containing this relief is also obtained one of the best views of the church and campanile.

The second cloister, known as the *Chiostro Verde*, is decorated with very faded frescoes, in shades of green, representing the history of Genesis. Good general view of the church and campanile from the further end of this cloister.

[The green frescoes, I fear, will scarcely interest you at first, and may be passed over with a few glances on a preliminary visit. But you must return to them later on, because, defaced and destroyed as they are (more so within my own memory) they are yet important links in the history of Renaissance art, and especially in the development of perspective, anatomical knowledge, and the drawing of the nude human body. (See Layard's Kugler, under Paolo Uccello.) They represent the incidents of Genesis, by various hands; but the best are the Sacrifice of Noah, and the Deluge, by Paolo Uccello, not in the least sacred, and full of admirable naturalistic incidents. They help to bridge over the gap in this church between Giottoesques like Orcagna and late 15th century Renaissance painters like Filippino Lippi and Ghirlandajo. I will not dwell upon them now, but advise you, at some future time, when your conceptions of the evolution of art in Tuscany have become clearer, to return to them for some hours at least of patient study.]

A door to the R. of the entrance gate leads into the

famous *Cappella degli Spagnuoli*, or Spanish Chapel, whose beautiful external architecture, with twisted columns, should be observed before entering. It was erected about 1340 by a rich Florentine citizen, for the celebration of the *Festival of Corpus Christi*, then newly instituted. Its present name dates only from the age of Cosimo I., who assigned it to the suite of Eleanor of Toledo.

This chapel is the finest existing example (save the Arena at Padua) of a completely decorated Giottesque interior. The frescoes are by uncertain artists, but rank among the noblest productions of their period. It would require many days adequately to examine all the beautiful objects which this building contains. I will therefore call attention in detail to a few only. Those first mentioned are peculiarly appropriate to a Chapel of the Corpus Christi.

On the **altar wall**, facing you as you enter, is the History of the Passion, in consecutive sections, after the early fashion: probably by an artist of the School of Siena. I., the Way to Calvary. Above it, the Crucifixion, every detail of which should be closely studied. Notice in particular St. Longinus, the centurion who pierced the side of Christ, and who was afterwards converted, distinguished by his halo. On the R, Christ descending to Hades, and liberating the souls, with the crushed and baffled demons. First among the dead are Adam, Abel with his lamb, and the various Patriarchs. Every detail in these three works will give a key to other compositions.

The compartment of the **ceiling** above this fresco represents the Resurrection with Christ in a mandorla; the Three Women at the tomb; and Christ and the Magdalen in the Garden. Observe once more every detail of this beautiful composition: it is probably the work of Antonio Veneziano. (But do not trouble much at this stage about these artists: confine your attention to the details of the action.)

The **R wall** contains a very famous **fresco, commonly attributed to Taddeo Gaddi, but much more probably a work of Simone Martini or some other artist of the early

School of Siena (Cavalcaselle attributes it to Andrea di Firenze). It represents the Way to Paradise, especially as shown by the Dominican Fathers. Study this noble allegorical work in full detail. Below, on the L, is the Church Militant, represented by the original design of the Cathedral at Florence, as sketched by Arnolfo, with Giotto's *façade*, and the Campanile beside it. Below this, as in the Dantesque ideal—that splendid embodiment of mediæval Christian theory—sit enthroned the spiritual and temporal authorities, the Pope, with his pastoral staff, and the Emperor, with his sword and ball; at whose feet lie the Faithful, represented as a flock of sheep, and guarded by black-and-white dogs, the *domini canes*, or Dominicans. To the L of the Pope are the various Church dignitaries,—cardinal, archbishop, bishop, priest, deacon, and monks and nuns of the various orders, each in the garb of their profession or monastic body. Foremost among them observe the black-and-white robes of the Dominicans, closely allied with their Franciscan brethren. To the R of the Emperor, again, stand the various temporal authorities,—kings, princes, marquises, dukes, lawyers, burghers, gentlefolk, pilgrims, artisans, beggars, and women. (Most of these are said to be contemporary portraits—the Pope, Benedict XI; the Emperor, Henry VII; the King, Philippe le Bel of France; the Bishop of Florence of the period, and so forth: while others are considered on merely traditional authority to be Cimabue, Arnolfo, Giotto, Petrarch, Laura, etc. I advise you, however, to pay little attention at first to such real or supposed portraits, the identification of which merely distracts you from the underlying import and beauty of the picture. In any case, the poets and painters at least seem to be wrongly named. Thus, the cavalier in the curious white hood, usually pointed out by the guides as Cimabue, is much more probably Walter de Brienne, Duke of Athens, who also appears on a white horse in the Crucifixion.) The whole assemblage thus represents the mediæval world, temporal and spiritual. Beyond these to the R, the Way to Paradise, Dominican Fathers pointing the road, and

arguing and expostulating with heretics, whom St. Thomas Aquinas, on the extreme R, is confuting, so that some of them tear up their heretical books, while others stop their ears and refuse to listen. Oriental costumes (representing eastern sectaries) may be detected among them. In the foreground, the Dominicans, as black-and-white dogs, are worrying the heretical teachers under the guise of wolves, thus symbolising the terrible functions of the Inquisition. In the **second tier**, winding round above to the R, are seen the pleasures and vanities of this wicked world, with dancing figures; while a Dominican Father is showing souls the way to heaven, and another is giving absolution to sinners. These figures thus represent Sin, Confession, Absolution, and Penitence. Further to the L, again, the Souls of the Righteous, a joyous company, are being welcomed and crowned by delicious little angels at the Gate of Heaven, where St. Peter with the keys stands to open the door for them. Within is a vista of the Heavenly City, with adoring saints, among whom St. Lawrence and St. Paul are specially conspicuous. Over the dome of the church, too, is seen the half-figure of the great Dominican nun, St. Catherine of Siena. Thus this part of the picture symbolically represents the Church Triumphant, as that below represents the Church Militant. The whole composition is crowned by Christ in Glory, with adoring angels.

I have given here only a brief outline of this noble Glorification of the Dominican Order; but attentive observers will discover for themselves many other interesting and curious features which I have been compelled by considerations of space to pass by in silence.

The compartment of the **ceiling** above this fresco represents the Ship of the Church, under the guise of the Apostles on the Sea of Galilee, with Christ and Peter walking on the water. It is partly copied from Giotto's famous mosaic, now built into the newer St. Peter's at Rome. The quaint fisherman to the left is common to both of them.

The **entrance wall** has a Last Supper, and frescoes of the History of St. Dominic and St. Peter Martyr, the founder and the holy man of the Dominican Order.

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The compartment of the ceiling above these has an Ascension, with Christ in a mandorla, the apostles and Madonna, and the messenger angels (by Taddeo Gaddi?).

The L wall contains a highly allegorical and architectural picture, doubtless correctly ascribed to Taddeo Gaddi, and representing the Glory of St. Thomas Aquinas. Above, the Saint is seated, enthroned, with the open book, as the Doctor of the Church, and the great Dominican teacher. Beneath his feet are the discomfited heretics, Arius, Sabellius, and Averrhoes. (See the similar scene by Benozzo Gozzoli in the Louvre.) By his side are the great teachers among the Prophets and Apostles, their names inscribed beneath them. On the R, St. Matthew and St. Luke the Evangelists, Moses with his conventional horns, Isaiah, and King Solomon. On the L, St. John and St. Mark the Evangelists, St. Paul, the great organiser of Christian teaching, David as the Psalmist, and Job as the dialectician of the Old Testament. Thus these figures represent Doctrine and Dogma under both dispensations. Only in this Dominican church could a great Dominican teacher be so highly exalted at the expense of the earlier canonical writers. Note the angels above, with their various symbols.

The lower tier consists of symbolical figures of the Arts and Sciences, with various personages at their feet distinguished for proficiency in them. The following is their order from L to R.—*Civil Law*, with Justinian: *Canon Law*, with Pope Clement V (a portrait): *Practical Theology*, with Pietro Lombardo, "magister sententiarum": *Speculative Theology*, with Boethius: *Faith*, with St. Dionysius the Areopagite: *Hope*, with St. John of Damascus: *Charity*, with St. Augustine: *Arithmetic*, with Pythagoras: *Geometry*, with Euclid: *Astronomy*, with Ptolemy: *Music*, with Tubalcain: *Dialectic*, with Aristotle: *Rhetoric*, with Cicero: and *Grammar*, with Priscian. The whole thus represents the philosophical and teaching faculty of the Dominicans, as the opposite side represents their pastoral activity in saving souls. The two great frescoes may indeed be distinguished as the spiritual and temporal mission of the Dominicans.

The compartment of the ceiling above this fresco represents the Descent of the Holy Ghost on the Day of Pentecost (by Taddeo Gaddi?). The Spirit, as a dove, is descending from heaven, while tongues of fire alight on the heads of the Madonna and Apostles, chief among whom, in accordance with the authoritative character of Dominican teaching, is naturally St. Peter. Below, by the closed doors, are the various nations, who hear the Apostles speak with tongues, each understanding that of his own country. Observe the Moors and the Oriental costume of some of the characters.

Come often to this chapel until you have learned to understand its architectural plan, and have puzzled out such of its infinite details as cannot here be adequately explained to you. It is not well, indeed, to be told *everything*. I shall be quite satisfied if I put you on the track, leaving you to find out many points for yourself. But sit long and observe, remembering that everything in this Chapter-house of Dominicanism is full of meaning. In my judgment, too, these pictures are as beautiful as works of art as they are important as a body of Dominican theology. The little group of the Souls as they enter Heaven is one of the most charming and attractive conceptions of all Giottoesque painting.

It is impossible to overestimate the value of **photographs** for the study of frescoes, especially when the originals are either defaced or faded. Every one knows how fatiguing it is to stand long in a church and look up at the walls: the photograph you can inspect at your leisure at home, and so familiarise yourself at least with the composition and the story of the subject. After you have thus got to know the picture in black-and-white, return to the church to examine it again: you will then find that the colour and the size, as well as the artist's touch, vivify and brighten what in the photograph was often dead and meaningless. Also, the photograph, besides giving you the composition in a measurable space which the eye can grasp, so generalises

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the figures as often to supply in effect missing lines and obscure portions. Of course you must not rely on the photograph alone: but, when used in conjunction with, and as supplementary to, the frescoes themselves, these secondary aids are simply invaluable. I advise you to apply them here in particular to the Ghirlandajos of the choir (especially for comparison with the two Lives of the Virgin by Taddeo Gaddi and Giovanni da Milano in Santa Croce), and also to the frescoes of the Spanish Chapel. If you wish to specialise, I would suggest as the best theme the subject of the Presentation of the Virgin in the Temple, which is treated by all three of these successive artists, as well as by several panel-painters at the Belle Arti.

Above all, seek to learn the legends. Religious symbolism is the language of early art: you cannot expect to understand the art if you will not take the trouble to acquire the language.

If you read French, and wish to go deeper into the paintings in this church and elsewhere in Florence, get Lafenestre's *Florence*, in the series of *La Peinture en Europe*—a capital book which gives a full account of every noteworthy picture in the city.

III

THE CATHEDRAL GROUP

[AFTER the Dominicans and the Franciscans, the town began to bestir itself.

In Dante's time, we saw, the only church of any importance which Florence yet possessed was the old octagonal **Baptistery**, then the Cathedral of San Giovanni Battista. This building (praised by Dante beyond its merits, because the town had then none better) is a small and not wholly successful specimen of that beautiful **Tuscan-Romanesque architecture**, which reaches so splendid and typical a development in the Cathedral of Pisa and its surrounding edifices. If you have not been to Pisa, however, you can only compare San Giovanni with the church of San Miniato on the hill south of Florence (which go up to see after inspecting the Baptistery). But San Giovanni was, in its original condition, a much more insignificant building than at present, its chief existing external ornaments being the great bronze doors, and the bronze or marble statues, which were added later.

At the end of the 13th cent., once more, when Santa Croce and Santa Maria Novella were rapidly rising in the garden belt outside Florence, the city began to be not unnaturally ashamed of this mean little Cathedral. Pisa had already her magnificent group of buildings fully completed; Siena, stirred to rivalry, had begun and nearly finished her noble and beautiful Duomo. Florence, now risen to the first position in Tuscany, felt it incumbent upon her to produce a building which should outdo both of them. In this design, indeed, she was not wholly successful: her Duomo,

though larger than either, fails to come up to its elder rivals in many important points of beauty. Fully to understand the Cathedral of Florence, therefore, you should have seen first both Pisa and Siena, on which it is based, with enormous differences. At Pisa, the actual dome, above the intersection of nave and transept, is relatively insignificant. At Siena, it assumes somewhat larger proportions. At Florence, even as originally designed by Arnolfo, it was to be very much bigger, and, as completed by Brunelleschi, it far outdid all previous efforts.

The Baptistery had of course been dedicated, like all other baptisteries, to St. John Baptist, who was therefore the patron saint of Florence. But the increasing importance of the Holy Virgin in the 13th cent. (see my *Paris*, under Notre-Dame) made the Florentines desire to dedicate this their new Cathedral to Our Lady. It was therefore erected in honour of *Santa Maria del Fiore*, that is to say, Our Lady of the Florentine Lily, which appears in the city arms, and pervades all Florence. You will see it everywhere. The Duomo was begun in 1294, on the site occupied by the earlier church of Santa Reparata, who also ranked as one of the chief patron saints of old Florence. As usual in such cases, many memorials of the saint of the original dedication survive to this day in the existing building. The first architect was *Arnolfo di Cambio*, a pupil of Niccolò Pisano who executed the beautiful pulpit in the Baptistery at Pisa, where antique work is first imitated. (Recollect too that Giovanni Pisano, who built the cathedral of Siena, was himself a son of Niccolò.) Thus, in order to fully understand the sequence and meaning of these three cathedrals, with their sculpture and architecture, you should (if possible) pay visits to them in the order of Pisa, Siena, Florence, with Bologna thrown in on your way homeward. This alone will enable you to understand the marvellous influence of the Pisani, and especially of that singular and original artist, Niccolò, the first mediæval craftsman who aimed at imitation of and rivalry with the antique.

Arnolfo's work was afterwards carried on by Giotto, who,

like most men of his century, was architect and sculptor as well as painter. It was Giotto who added to the original design the beautiful marble-crusted Campanile, the noblest work of its sort in Italy. The fresco of the Church Militant and Triumphant in the Spanish Chapel shows the original form intended for the cathedral by Arnolfo, with the additions made by Giotto and Taddeo Gaddi. The exterior was gradually incrustated during successive ages with its beautiful polychromatic marble coating, with the exception of the *façade*, the lower part of which alone was so adorned, as may be seen in Poccetti's lunette in the cloisters of San Marco, to be hereafter mentioned. This *façade* was afterwards pulled down, and the front of the Cathedral remained a shapeless mass of rubble, like that of San Lorenzo, till 1875. The dome, with its beautiful ribs, which make it so much lovelier than any other, was designed by Brunelleschi, and constructed in 1420-34. The *façade*, which is quite modern, was added by De Fabris in 1875.

A full study of the cathedral of Florence with its group of subsidiary buildings can only be attempted with the aid of a thorough architectural description. You must arrive at it gradually. I will content myself with pointing out a few of the more salient elements likely to interest the general reader. If you wish to know more, run down to Pisa, and up to Siena, and study carefully the work of the Pisani. Recollect that while in painting Florence was fairly original, in architecture and sculpture she did but follow the much earlier lead of the two other great Tuscan cities.

Remember then (1) that the **Baptistery** is practically the **oldest building** in Florence, and is the original cathedral, but that most of its external decorations are of later date. (2) That it is dedicated to **St. John Baptist**, and that all its parts have reference to its purpose and dedication. (3) That the **Cathedral** is dedicated to **Our Lady**, and that it replaces an older church of **Santa Reparata**. (4) That it owes its existing form to the successive efforts of many great architects.

A few more points must be noted. The Cathedral, when

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completed, was the **largest church** then existing in Italy. St. Peter's at Rome was designed to outdo it. Its dome was the biggest ever yet erected: view it from the Piazzale Michael Angelo on the way to San Miniato, and observe how its ribs make it much more beautiful and effective than any other dome. In addition to its original and secondary patrons, the Cathedral also contained the remains of the local **holy bishop, St. Zenobius** (San Zanobi), who was of great importance in early times as an object of cult in Florence. The Duomo, again, was confessedly erected (in the document which decrees it) as a monument worthy in size, dignity, and beauty, *not* of its sacred use, but of *the Florentine people*. Few churches are on the whole so much a national monument, and so little a place of divine worship. Everything here is sacrificed to the beauty and size of the **exterior**, which is vast and impressive. The **interior**, on the other hand, being destitute of vistas and long rows of columns, looks very much smaller than it really is, and contrasts most unfavourably in this respect with the immense apparent size of Pisa. The architects fell into the mistake of thinking that by making all the parts large, you would gain an idea of vastness—which is quite untrue. You can only take it all in, for as big as it is, by visiting it again and again. There is little or nothing, however, to explain or understand. You must dwell upon it, and it grows upon you. I do not enlarge upon the history of the Church, because that you must read up in Miss Horner, Mrs. Oliphant, Fergusson, and elsewhere. See also Perkins's *Tuscan Sculptors*.]

Visit first the **oldest Cathedral**.

Go along the Via Cerretani as far as the Piazza which contains the **Baptistery**. The **column** of speckled marble which faces you to the R, just N. of the Baptistery, was erected to commemorate a miracle which took place on the Translation of the Remains of St. Zenobius from San Lorenzo. A tree which grew on this spot burst suddenly into leaf, out of due season, as the body of the saint was being carried by. You

will find many pictures of this curious miracle in Florentine galleries. Remember it.

To your R stands the **Baptistery** itself, the original cathedral. It is an octagonal building, perhaps enclosing portions of an early Roman Temple, but entirely rebuilt and encased in marble in the 12th cent. Notice the three different stories of which it is composed: its Tuscan-Romanesque style, its round arches, its flat pilasters, its windows (later in their present form), and its octagonal cupola (best observed from neighbouring heights, such as the Piazzale on the Viale dei Colli). Walk right round the church and note the square apse or tribune on the W.

Being a baptistery, this building is mainly decorated with (late) works referring to the Life of the Baptist. The groups above the doors, externally, consist each of three figures. Over the **door to the N.** is the Preaching of St. John Baptist, a trio in bronze by Francesco Rustici (1511), said to have been designed by Leonardo da Vinci. The hearers represent a Pharisee and a Sadducee. Over the **door to the E.** (facing the Cathedral), is the Baptism of Christ by John, a work of Andrea Sansovino, 1502. The angel is later. This set is of marble. Over the **door to the S.** is the Beheading of John the Baptist, in bronze, by Vincenzo Danti (1571), where the third figure is ingeniously made up by Herodias's daughter waiting for the head with a charger. These three groups thus represent in this order the principal events in the life of the patron.

The **bronze doors** beneath are celebrated. The **first** and oldest of these is on the **South side**, below the Beheading of John the Baptist. It was completed by Andrea Pisano, the pupil of Giovanni (perhaps a grandson of Niccolò), in 1336, and is the oldest work of art of its sort of any importance in Florence. It marks, in fact, the beginning of the desire for the plastic embellishment of the city. This gate should be compared with that of Bonannus in the Cathedral at Pisa, a rude 12th century work on which it is evidently based. Contrasted with its original, it exhibits the great improvement in style effected by the Pisani: but at

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the same time, if compared with Niccolò's reliefs on the pulpit at Pisa, it shows the sad falling off in the Pisan school after the death of that great and original artist, who, even more than Giotto, inaugurated the revival of art in Italy. The *reliefs* represent scenes from the Life of the Patron Saint, John the Baptist. They run as follows:

L door, top (1) the angel appears to Zacharias in the Temple: notice the great simplicity of the treatment, as in Giotto. (2) Zacharias is struck dumb. (3) The Visitation of Mary to Elizabeth (all these scenes are conventional, and based upon earlier treatments: compare the arch in the background here, as well as the relative positions of the Madonna and St. Elizabeth, with those you will find in contemporary painting. This arch is most persistent). (4) The Birth of the Baptist. (5) Zacharias writes, "His name is John." (6) The young John departs to the wilderness (this delicious scene strikes the key-note for many subsequent Florentine treatments of the boy Baptist, who becomes with the Renaissance a most typical Florentine figure). (7) The Preaching of John. (8) Jesus comes to Jordan. (9) John baptizes (the gates were once richly gilded; traces of the gilding appear best on this relief). (10) The Baptism of Christ, where the positions of St. John and the angel are strictly conventional, as is also the symbolical Jordan. Note all the figures and attitudes carefully. Omit the lower panels for the present.

R door, beginning again at the top. (11) John the Baptist before Herod. (12) John is sent to prison. (13) He is visited by his disciples: this scene also recurs very frequently. (14) Christ declares, "There hath not risen a greater than John the Baptist." (15) Herodias's daughter dancing (the fiddler in this scene is conventional: look out for reappearances). (16) The Decollation of St. John. (17) The head brought to Herodias's daughter. (18) She gives it to her mother: again a scene closely followed later. (19) The Disciples carry the Body down to burial. (20) The Entombment of John. Notice the conventional representation of an interior by a canopy or symbolical roof.

All these reliefs should be most carefully studied, both as scenes in the history of John which occur abundantly elsewhere (see the silver altar from this very church in the Opera del Duomo), and also as specimens of that Gothic art which replaced the earlier attempted classical revival by Niccolò Pisano. The fact is, Niccolò was a man in front of his age, whose direct influence died out at once, subsequent sculptors preferring a treatment more consonant with the architecture and painting of the moment.

The eight **lower panels** contain admirable allegorical figures of the Cardinal Virtues. Each is named legibly beside it. Note them as examples of the embodied allegories so popular during the Gothic period. The Renaissance adornment at the sides of the doors was added in 1452 by Vittorio Ghiberti, son of the great Lorenzo whose main work you have next to examine.

Now, go round to the second or **North Door**, which comes next in chronological order—a hundred years later. Florence was by this time no longer dependant upon Pisa for her artists. At the beginning of the 15th century it was decided to make another pair of bronze doors, and, after a competition for the choice of an artist, in which Jacopo della Quercia and others took part, the Signoria decided upon commissioning **Lorenzo Ghiberti** to execute them. His original panel for the competition, together with that of his chief rival Brunelleschi, may still be seen at the Bargello. This beautiful door, in fact, represents the first beginnings of Renaissance Sculpture. (See Perkins's *Tuscan Sculptors*, a book which you should assiduously read up in the evenings.) Compared with Andrea Pisano, the composition is richer, the relief higher, the treatment more naturalistic. (Oragna's reliefs at Or San Michele bridge over the gap between the two in the history of Florentine sculpture.) These gates are devoted to the Life of Christ, to whom John testified.

The subjects begin on the 1, third panel from the bottom, and (unlike the last) run right across, from door to door, being continued **upward**. (1) Annunciation, with the usual

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All these reliefs should be carefully studied, as realizations in plastic art of scenes which will be found in very similar forms among painted Lives of Christ elsewhere. (See, for example, the same moments in the Fra Angelicos in the Belle Arti.) The advance upon Andrea Pisano in composition, anatomy, and treatment of nature should also be noted. Specially admirable in this way is the spirited scene of the Entry into Jerusalem.

The eight panels below represent: 1st tier, the Four Evangelists, with their symbolical animals (irregular order): Matthew (angel), Mark (lion), Luke (bull), John (eagle). Beneath them are the Four Doctors of the Church, in the order of: Ambrose, Jerome translating the Vulgate, Gregory with dove at ear, Augustine holding the De Civitate Dei. (Each Doctor accompanies the cognate Evangelist.) Traces of gilding are here also abundantly apparent. Ghiberti was occupied upon this great work from 1403 to 1424.

Now, go round to the third or Eastern door, which occupied Ghiberti for the remainder of his lifetime (1425-

1452.) In this marvellous task Ghiberti abandoned the simplicity of his earlier style, and endeavoured to produce, not so much reliefs as pictures in bronze, with effects of perspective not proper to plastic art. The result is nevertheless most beautiful and striking. (Intermediate works between his two styles may be found in his font at Siena.) These are the doors which Michael Angelo declared fit for the gates of Paradise. See them about 10 a.m. on a bright morning, when the sun strikes them. The subjects are taken from the Old Testament history.

Begin your examination at the **top L. panel**, and proceed from R to L, alternately. Each panel contains **several successive moments** in the same subject. I will mention the most important, but several others may be discovered on close inspection. (1) The Creation of Adam; of Eve; God's communion with Adam; and the Expulsion from Paradise (note the fig-leaves). (2) Adam tilling the soil; Cain and Abel at their different vocations; their sacrifices; the murder of Abel. (3) The Exit from the Ark; Noah's Sacrifice; his Drunkenness, with Shem, Ham, and Japhet. (4) Abraham entertains the Three Angels; Sarah at the door of the tent; Hagar in the Desert; the Sacrifice of Isaac. Observe the beautiful stone-pines. (5) Esau with his dogs comes to Isaac; Rachael and Jacob; Isaac blessing Jacob, etc. (6) Joseph and his Brethren in Egypt, several successive moments, including the Finding of the Cup in the Sack. (7) The Giving of the Law on Mount Sinai. (8) The Ark carried round the Walls of Jericho, with the blowing of the trumpets. (9) The Battle against the Amorites. (10) Solomon receives the Queen of Sheba. You cannot too thoroughly examine these marvellous bronze pictures.

Notice also the exquisite decorative heads, and the figures of biblical personages, the most beautiful of whom is perhaps Miriam with the timbrel to the L. I strongly advise you to get photographs of all these subjects, study them carefully at home, and then return to compare and re-examine the originals. Only thus can you gain some

idea of Ghiberti's life-work. Linger long over such exquisite groups as Abraham and the Angels, or Esau and Isaac.

Now, enter the Baptistery.

The **interior**, with its beautiful Tuscan-Romanesque arcade, on the second story, resembling a triforium, is much handsomer and larger than the plain exterior would lead one to suppose. (Outside, the Cathedral dwarfs it.) Parts of it are adorned with admirable early mosaics. The rest has fine inlaid marble-work. It would be impossible to describe all these in full: they can only be adequately seen on a **very bright morning**, when it is practicable to identify most of the figures by the aid of their inscriptions. The general architecture will remind you of Pisa. The **arch of the tribune**, which occupies the place of an apse, perhaps belongs in part to an early Roman building,—local tradition says, a temple of Mars. Notice that the reliefs outside the tribune bear reference to the History of St. John Baptist, as does almost everything else in this building. **L**, the Profession of the boy Baptist; **R**, his Preaching by the Jordan, with the approach of Christ; further **R**, he baptizes the Saviour.

Mount the steps to the **high altar**, an ugly modern work, replacing the beautiful mediæval silver shrine, now in the Opera del Duomo. It is supported by the eagles of St. John, which you will find everywhere on this edifice (as elsewhere in Florence), and surmounted by a bad rococo group of John the Baptist and angels. The relief beneath the altar represents the Daughter of Herodias receiving the head of the Baptist.

The fine early mosaic of the **apse** (1225) should be closely observed on a bright morning. It represents, **R**, the Madonna and Child; **L**, St. John Baptist Enthroned; centre, the Lamb with adoring patriarchs and prophets. Note that the figure of the Lamb is specially appropriate in a church of the Baptist, who first uses the word "Behold the Lamb of God," always placed on a scroll round the reed cross he carries. If you will search for yourself, you will find that the whole building is full of similar baptismal symbolism.

Immediately to the L of the enclosure of the tribune is the **Font** (of 1371), the only one in Florence, all children born in the city being baptized here. (The ceremony takes place on Sunday afternoons, and is worth a visit.) The Font is adorned with good early reliefs of the Life of the Baptist, whose statue stands in a niche behind it.

Now, go **round the church** from this point to the L, noticing the beautiful early inlaid pavement, much defaced by time, and representing, opposite the High Altar, the Signs of the Zodiac.

Over the first altar, that of St. Mary Magdalen (who is often associated with St. John Baptist as the female penitent in the desert of Provence), stands her statue by Donatello. She is represented nude and haggard, clad entirely with her own long hair. These lean and hungry penitent Magdalens will be more fully explained, with reference to their legend, when we visit the Belle Arti. Compare there the very similar picture, attributed to Andrea del Castagno or Filippino Lippi, and balanced by a Baptist. Notice the inscriptions and eagle.

Just to the R of the High Altar is the beautiful **tomb of John XXIII**, "formerly Pope"—an anti-Pope deposed by the Council of Constance. It was erected by his friend and adherent, Cosmo de' Medici, who declined to alter the inscription to please the successful rival. The recumbent figure of the deceased in gilt bronze on the tomb is by Donatello, but still not beautiful. Beneath are Faith, Hope, and Charity, the first by Michelozzo. The Madonna and Child above are very pleasing.

The **dome** has early mosaics of Our Lord in the centre, surrounded by adoring Angels. The other subjects (best identified by photograph beforehand, and then studied on the spot) are the Last Judgment, Life of the Baptist, Life of Christ, Story of Joseph, Creation, and Flood.

From the old, proceed to the **new Cathedral**: contrast its Gothic architecture with the Tuscan-Romanesque of the Baptistery.

The modern *façade*, by De Fabris, is a fine though florid piece of recent Italian Gothic workmanship, and is full of symbolism, both of the Blessed Virgin and of the Florentine Saints (Reparata, Zanobi, etc.) especially commemorated in this cathedral. To describe it in full, however, would be alien from the historical character of these Guide-books. I will therefore only call attention to the (patroness) Madonna and Child, enthroned, in the great niche under the Rose Window (Sarrocci). The saints to R and L have their names inscribed, and the words can be read by the aid of an opera-glass. Also, note the Assumption of the Madonna in a mandorla, in the pediment, just beneath, and the figures of Santa Reparata and San Zanobi on either side of the doorway. Those who desire to follow the subject further can do so by the aid of the large designs in the Museum of the Opera del Duomo. I cannot unreservedly share in the frequent English utter condemnation of this florid and somewhat gaudy work, which, in spite of much over-elaboration and a few gewgaws, seems to me not wholly unworthy of the place it occupies.

Proceed round to the **South Side** to view the earlier part of the building. Under the **first window**, interesting old inscription, which should be read by those who know Latin. Just beyond it, charmingly infantile mediæval relief of the Annunciation, where the division between the Madonna and the angel is even more marked than usual. Stand by the doorway of the Campanile, to examine the general effect of the South Side. Observe the exquisite double windows, with twisted columns, and the infinite variety of the inlaid marble-work. (I cannot describe all this, but go through it slowly.) Over the **first door**, said to be by Giotto, good statue of the Madonna and Child, of the 14th century. Above it, Christ blessing. Higher still, Annunciation, in two separate niches. Do not omit to note the architecture of all these niches, and of the columns which support them. Observe that as this is a church of Our Lady, almost all the decorations have reference to her history.

Second South Door, called the Canons' Entrance, by Lorenzo di Giovanni (1397). In the tympanum, relief of the Madonna and Child, with two adoring angels, very dainty. Above it, a Pietà. Observe the decorative work and statues on this beautiful doorway, foreshadowing the Renaissance. Close by, near the door, is one of the best points of view for Giotto's Campanile.

Here the **South Transept**, with its round (or rather obtuse-angled) apse, projects into the Piazza. Stand on the steps opposite, between the statues of the two principal architects, Arnolfo and Brunelleschi (the latter gazing up at his great work), in order to take in the arrangement of this Transept, with its cupola, etc., and the dome behind it, as well as the fine angular view of the Campanile. Do not hurry over the exterior of the Cathedral. Look at it slowly. It cost many lives to build, and is worth an hour or two of your time to examine.

Now, go round the South Transept, and stand near the door of the Opera di Santa Maria del Fiore to look up at the **Dome**, whose cornice and arcade are finished on this side only. Elsewhere are seen the empty places where a similar arcade and cornice were to have been carried round it. Observe also the minor clustered cupolas below the dome. If you will carefully note the exterior architecture from this point of view, it will help you better to understand the interior. The portion facing you, which would elsewhere be the choir, is here devoted to the **Tribune of San Zanobi**, the great early bishop and patron.

Pass hence round the **North Transept** and proceed to inspect the exterior of the **N aisle**.

First door by Giovanni d' Ambrogio: in the tympanum, Annunciation in mosaic by Domenico and Davide Ghirlandajo, a beautiful Renaissance work, a little out of keeping with the Gothic exterior. Above it, a very fine relief by Nanni di Banco, Assumption of the Madonna in a mandorla (adapted from, or almost modelled on, a relief by Orcagna at the back of the great shrine in Or San Michele: compare the two by means of photographs: allowing of course for Re-

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naissance progress). Our Lady is represented as just about to drop the Sacra Cintola or sacred girdle to St. Thomas, who kneels, a beautiful youthful figure, to the L below. [This is a subject which we have seen already in fresco at Santa Croce, and which will meet us frequently elsewhere in Florence (as, for example, in the Orcagna at Or San Michele), from the local importance of the Holy Girdle preserved at Prato.] Donatello is said to have completed this lovely work. The figures are almost identical with Orcagna's, but the tree and bear to the R here replace two trees at Or San Michele. The statuettes on the pillars close by are by Donatello.

The **second N door**, attributed to Piero di Giovanni Tedesco, and Niccolò d'Arezzo, has pillars resting on a lion to the R, and a lioness with her cubs to the L. In the tympanum, the Madonna and Child, again, with adoring angels. Stand on the pavement opposite to take in the effect of this side of the Cathedral. I have only noted the chief points. But every saint in niche or on pinnacle can be identified by some sign, if you take the trouble to do so.

Now, enter the **interior**, which is vast and very bare. Stand first by the **central door**, to observe the huge unimpressive Nave, supported on either side by only four great arches, whose immense size and sparsity seem to dwarf the entire building. (Rows of columns like Pisa are much more effective.) Then, before you begin to examine in any detail, walk straight up the Nave, to its junction with the Transepts, in order to understand the nature of the architectural arrangement. The **octagonal space**, railed off with a low marble screen beneath the dome, is here, by a very exceptional plan, the **Choir**. To R and L extend the Apses of the Transepts, looking incredibly small from within when compared with the vastness of their exterior. Note that all three ends in this direction have similar Apses. Then, walk round to the **back of the choir**, where what would usually be the chancel is known as the **Tribuna di San Zanobi**. Its High Altar contains the head and ashes of the sainted bishop, which are (or were) the chief object of local cult in

this Church. From this point of view, the general proportions of the interior can best be grasped.

After thus gaining a general conception of the whole, return to the **W end** of the Nave. The objects in the interior worth notice are not numerous. Over the Central Door, Coronation of the Virgin by Christ, with adoring angels, in mosaic, by Gaddo Gaddi. To **R** and **L**, over the lateral doors, fresco-monuments in grisaille of Florentine generals, that to the **R** being the monument of the English partisan leader Sir John Hawkwood (Giovanni Acuto) who served the Republic as a Captain of Free Companies for many years: that to the **L** is Niccolò Manucci di Tolentino. The Rose Window contains an Assumption of the Madonna.

Proceed up the **R aisle**. Monument of Filippo Brunelleschi, who designed the Dome, with his bust by his pupil, Buggiano. Monument (not contemporary) of Giotto, by Benedetto da Majano. **L**, holy water basin, with angel pouring, reminiscent of the school of *Pisa*. Tabernacle, with portrait of Sant' Antonino, Archbishop of Florence, by Morandi. Monument of Marsilio Ficino, who did much to introduce the study of Greek into Renaissance Florence.

South Transept: **R** and **L**, statues of St. Philip and St. James by Giovanni dell' Opera—part of a group of eight, ringing round the octagon.

Over the doors, **R** and **L**, in the octagon, beyond the Transepts, two Della Robbia reliefs, said to be the earliest works of Luca. That to the **R** represents the Ascension, that to the **L**, the Resurrection. Both are admirable. Behind the High Altar, a Pietà, the last unfinished work of Michael Angelo.

In the Tribune of San Zanobi (occupying the place usually assigned to the Choir) to **R** and **L** statues of St. John (by Benedetto da Roverzano) and St. Peter (by the futile Baccio Bandinelli). Under the High Altar of the Tribune, the ****Arca** or shrine of San Zanobi, containing his head and ashes. The exquisite relief in front of the altar, by Lorenzo Ghiberti, is in the same style as his later gates. It represents San Zanobi restoring to life the son of the Gallic lady.

The child is seen doubly represented (as often in early works of the sort) first as dead, and then as restored to life again. The groups of bystanders are exquisitely rendered. When there is sufficient light to observe this relief, it should be closely studied; but it is usually very dark and observed with difficulty. (See the legend in Mrs. Jameson. Many other representations of this the most famous miracle of San Zanobi are to be found in Florence.) There is a good plaster cast of the Arca in the Opera del Duomo: see it there, examine the reliefs, and then return to view the original.

From the steps behind the altar the best view is obtained of the (feeble) Last Supper by Giovanni Balducci.

N Transept, to the R and L stand statues of St. Andrew (by Ferrucci) and St. Thomas (by Rossi). The windows are by Lorenzo Ghiberti.

R and L of the Nave, in front of the choir, statues of St. Matthew (by Rossi) and St. James the Greater, by Jacopo Sansovino: all eight of these octagon statues are poor and uninteresting.

N Aisle, near the first door, Dante explaining the *Divina Commedia*, which he holds in his hands; painted on wood by Domenico di Michelino, in 1465, by order of the Republic. To the R, the town of Florence, with its walls, its Cathedral dome, tower of the Palazzo Vecchio, etc.; in the background, the spiral mount of Purgatory: on its summit, the Tree of Life: above, in the air, the Celestial City or Paradise, represented by various vague circles. To the L, the mouth of the Inferno. Above, as part of Heaven, are seen the heavenly bodies. On a bright day (when this picture is seen to advantage about 10 a.m.) students of Dante will find in it many familiar elements of the great poem. Beyond the second door, modern monument of Arnolfo. Near it, statue of the statesman and humanist, Poggio Brecciolini, by Donatello. The first pillar has a fine picture of San Zanobi between San Crescenzo and Sant' Eugenio, by Orcagna.

Proceed one day in this connection to visit the **Opera del Duomo**, whose Museum is housed in a courtyard just opposite the Tribune of San Zanobi. Note the Roman remains in the courtyard; the quaint lions; and the Lamb of St. John, with Florentine lilies, over the doorway. (Lambs, eagles, and lilies pervade Florence.) The lamb and flag is the arms of the wool-weavers, an important guild.

The **Museum** contains a few fragments from the old fabric of the Cathedral, and numerous pieces of many demolished works within it, as well as pictures from the Duomo or Baptistery, which (to say the truth) can be studied here to much greater advantage than in the gloom of their original situation. If you want to study closely, buy the official catalogue. Otherwise, use the hand-cards provided in each room. Among the chief objects within, too numerous to mention in detail, are

Ground floor, Roman fragments; and (40) a fine Madonna of the School of the Pisani, probably by Giovanni Pisano.

Stairs, Reliefs of Saints and Prophets, by Baccio Bandinelli and Giovanni dell' Opera.

First floor, the beautiful ****Singing-Lofts (Cantorie)**, with groups of singing and dancing children, by Donatello and Luca della Robbia, once in the Cathedral. Examine these in detail. **1437**

The one on the wall *nearest* the door by which you enter, is by Luca della Robbia, and is his loveliest work. Nowhere else has childhood been so sympathetically and naturally depicted. Luca always succeeds best with children: he must have loved them. Observe the exquisite brackets supporting the Loft, which compare most favourably with Donatello's more ornate examples opposite. All the Renaissance decoration on this Loft is lovely. The four most visible reliefs illustrate the verse in the Psalm, "Praise the Lord (1) with the sound of trumpets, (2) with psalteries, (3) with harps, (4) with timbrels"; the words of the Psalm being inscribed beneath them. Those below illustrate the remainder of the text: "With dancing, and

with chords and the organ, and with cymbals." The figures, however, though intended to be seen at this height, are not altogether well designed for the purpose: they are best examined with an opera-glass, and the two detached panels on the wall to the L are more effective as now hung than those still left in the original framework.

Donatello's Loft, on the further wall, is also a beautiful work; yet here, if one dare say it, even Donatello suffers by comparison with Luca. His work is not, like the other, all of pure marble: it has a sort of inlaid mosaic background, while pillars, relieved with mosaic, unpleasantly interrupt its action—features which to me, in spite of the great intrinsic beauty of the decoration, somewhat mar the total harmony of the structure. Donatello's faces, on the other hand, though less sweet when closely examined, are better designed to be seen at this height than Luca's; but the separate figures, exquisite as they are, seem a trifle boisterous, and do not quite attain the same childish grace and ease of movement as his friendly rival's. Donatello's children are winged, Luca's are human. Sit long before each, and compare them attentively: there is nothing more lovely in their kind in Florence.

The exquisite **High Altar in silver (97) comes from the Baptistery; it represents, in the centre, St. John Baptist, the patron saint, and on either side, as well as at the end, Scenes from his Life, resembling in subjects those on the gates of the Baptistery.

This noble work is of different dates: the main front is of 1366-1402, while the statue of the Baptist, more Renaissance in tone, is by Michelozzo, 1451. The side-reliefs are still later: Birth of the Baptist, by Antonio Pollaiuolo; his Death, by Verrocchio, about 1477-80. Compare the dainty little scene of the boy Baptist starting for the desert with that on Andrea Pisano's door at the Baptistery.

Notice also particularly, close by, 100, 101, the charming **groups of Singing Boys by Luca della Robbia, not included in the *Cantoria* (where they are replaced by casts), but the finest of the series.

1439

Among the pictures, some of the most typically interesting are : 80, Santa Reparata, holding the red and white flag, with Scenes from her Life and Martyrdom (many times attempted in vain), flanked by the other two patron saints, St. John Baptist and San Zanobi, much smaller. The same local trio are also excellently seen in 79, close by. I advise an attentive study of all these works, which give you types of the Florentine patrons, followed by a second study, *after* you have visited the Belle Arti, when their meaning and sequence will become much clearer to you. I do not propose to treat them here at full ; but if you look round for yourself you will light upon many such interesting local traces as 73, the Decollation of St. John Baptist, with a singular halo ; 74, a mosaic of San Zanobi (1505), with the Florentine lily on his morse or buckle, and the city in the background ; 77, Our Lady, a fine relief, by Agostino di Duccio ; 79, St. John, with the two other patron saints (Santa Reparata holding the Florentine lily) : 110, San Zanobi, with an Annunciation ; 108, the same, enthroned between two deacons, a good intarsia by Giuliano da Majano ; 107, the Baptist in the Desert, by Giovanni della Robbia ; 89, the Madonna, with St. Catherine and San Zanobi ; and so forth. Compare all the Santa Reparata and San Zanobi figures. In 109, the bishop is not San Zanobi, but St. Blaise, the patron of the woollen trade. Among other interesting objects, not quite so local, observe 110, the Creation of Eve a frequent subject, always so rendered, and to be seen also on the gates of the Baptistery ; and 90, a most singular martyrdom of St. Sebastian, identical in motive with the Pollaiuolo in the National Gallery, and with a picture in the Uffizi : these represent a variant of the legend.

Much of the early *sculpture* is also most beautiful ; perhaps the loveliest of all is 95, an angel by Niccolò d'Arezzo, a work almost in the style of the school of Pisa, balanced by 96, a most unusual-faced Madonna, forming between them an Annunciation, and both bearing distinct traces of classical influence. Note also 92 and 93, beautiful statuettes of Christ and Santa Reparata, by Andrea Pisano.

Under Donatello's singing loft, quaint Byzantine Gospel stories, in mosaic and enamel, giving early forms of scenes: and an embroidered Life of the Baptist, very interesting. In the first series note especially Christ in Hades (2nd tier, L) and Christ receiving the soul of Our Lady (3rd tier, R) for future comparison. I recommend to all who really wish to understand the evolution of art a close examination of these Byzantine compositions.

The **Second Room** contains the designs for the *façade* of the Cathedral by De Fabris and others. Those who desire to study the symbolism of the *façade* can do so here to the greatest advantage. The sequence of the various designs affords a perfect history of architectural art in Tuscany. Notice also the cast of the Arca of San Zanobi in the centre.

For the **Campanile**, designed by Giotto, and carried on after his death by Andrea Pisano and Francesco Talenti, I must refer you to Baedeker. (It is one of the loveliest architectural works ever planned: but it requires rather long inspection than description or explanation.) All that is needed for its study (besides time) is your Baedeker and an opera-glass. The **sculpture** of the lower story, on the other hand, though important for the study of the evolution of that art in Tuscany, you had better defer till *after* you have visited the Bargello and Or San Michele. Its meaning and connection will then become clearer to you. You will understand Giotto's relation (as sculptor) to Andrea Pisano; and Donatello's to Orcagna; besides being in a better position to trace Donatello's own personal development.

IV

THE SECOND DOMINICAN QUARTER:
SAN MARCO

[W]HATEVER else you see or leave unseen in Florence you cannot afford to ignore the **Monastery of San Marco**. This famous convent, a perfect museum of the works of Fra Angelico, the saintliest and sweetest of the early 15th cent. painters, was originally built for Silvestrine monks, but was transferred by Cosmo de' Medici to the **Dominicans**. In 1436, the existing buildings were erected by Michelozzo, whose handicraft we have already seen in the chapel of the Medici at Santa Croce. Shortly afterwards, Fra Angelico of Fiesole, a Dominican monk and inmate of this monastery, decorated the cells, cloisters, and chapter-house with famous frescoes, which represent the most exquisite work of the later Giottesque period, as yet wholly untouched by the Renaissance spirit. Fra Angelico is above all things an ecstatic and mystical religious painter. His panel-works, it is true, may be seen in the north, but his infinitely greater skill as a fresco-painter can only be adequately estimated at San Marco, where he was painting for his own brethren, and for the glorification of the Dominican order. Even his exquisite and saintly work in the Cappella Niccolina at the Vatican fails to attain the same spiritual level as his delicate imaginings on the cells of his own monastery. The influence of Popes and Cardinals seems to have had a chilling effect upon his humble and devout spirit. It spoiled Raphael: it merely damped the saintly Dominican.

At the end of the 15th cent., San Marco was also the home of the great prior and preacher, Girolamo Savonarola,

the fiery reformer who was burnt at the stake in 1498. His cells and many memorials of him still exist at San Marco. Fra Bartolommeo, also a monk at this monastery, was deeply influenced by Savonarola ; so also were Botticelli and many other contemporary painters. Their work is full of the religious revival he inaugurated. Read up the whole of this period in Villari's *Savonarola*, at your leisure in the evenings.

The convent was secularised after the unification of Italy, and is now preserved as a public museum. Admission daily, 1 lira ; free on Sundays.

Remember, then, these things about San Marco : (1) It is a **Dominican monastery**, and everything about it has reference to the glory, or the doctrine and discipline of the Dominicans. In this respect it may be regarded as a later and more spiritual edition of the Spanish Chapel. But simple piety is its note, rather than dogmatic theology. (2) It was founded as a Dominican house by the bounty of the **Medici**, whose patron saints (Cosmo, Damian, Lawrence,) reappear over and over again in many parts of it. (3) It was, in the early 15th cent., the home of **Fra Angelico**, and of the holy Archbishop **St. Antonine**, the later saint of Florence. (4) It was, later still, the home of **Savonarola** and of Fra Bartolommeo, many memorials of whom exist within it.

But, more than all else, expect in San Marco the **Glorification of St. Dominic and Dominicanism**.

Go past the Cathedral, and take the Via Cavour to the left, passing (L) the Riccardi (Medici) Palace, the original home of the Medici family : notice its proximity to the Medici monastery. You will soon arrive at the Piazza of San Marco. In front of you is the Church, which omit for the present. The door to the right of it gives access to the monastery.

The exterior is unattractive. The outer cloister, which we first enter, is surrounded by a fine colonnade or loggia (Michelozzo), and encloses a pretty little neglected garden.

The lunettes are filled with 17th cent. frescoes (by Poccetti and others), mainly relating to the life of St. Antonine, the famous Dominican Archbishop of Florence, and prior of this monastery. They are sufficiently explained by the inscriptions below them. But the chief objects of real interest in this court are the few *frescoes by Fra Angelico, all bearing reference to the characteristics of the Dominican Order. Facing you as you enter is the figure of St. Dominic embracing the Cross, representing the Devotion of the Dominican Order. The founder saint may usually be recognised by the little red star (here almost obliterated, but still just traceable) over his forehead. / Immediately to the L of it, over the door of the Sacristy, St. Peter Martyr, with his wounded head and palm of martyrdom, placing his finger to his lips, in order to enforce the Dominican rule of silence. / This fresco thus represents the Sanctity of the Dominican Order. Notice here and elsewhere the Medici pills displayed everywhere. Midway, to the R, near the entrance to the Chapter-House, (which pass for the moment,) St. Dominic with his red star and open book, bearing the scourge of rods, and representing the Discipline of the Dominican Order. On the end wall, over the door of the Refectory, a Pieta. At the opposite end, over the door of the *foresteria*, or rooms reserved for the entertainment of strangers,** two Dominican monks welcome Christ, in the garb of a pilgrim—"Inasmuch as ye have done it unto the least of these little ones ye have done it unto me." This fresco therefore represents the Hospitality of the Dominican Order. For tenderness and beauty, it is unsurpassed by any work in this monastery. The next lunette has one of Poccetti's frescoes, interesting as showing Sant' Antonino in a procession, with a view of the cathedral as it then existed, giving the details of Giotto's unfinished *façade*, afterwards demolished. Conspicuous among the spectators on the R may be noted Savonarola, in his black and white Dominican robes, as prior of this monastery. Near the entrance door, St. Thomas Aquinas with his book, standing for the Learning of the Dominican Order: also by Fra Angelico.

Now return to the **Chapter-House**, on the opposite side, which contains the so-called ** Great Crucifixion,—in reality the Adoration of the Cross by the Monastic Orders, and more particularly by the Dominicans in this Monastery of San Marco in the Town of Florence. This is one of Fra Angelico's noblest paintings. Those who have only seen his small panels in the north will hardly be prepared for the freedom and vigour of this splendid picture. At the foot of the Cross stands a most touching group, with the essential figures of the fainting Madonna sustained by St. John, St. Mary Magdalen, with her long fair hair, and the other Mary. These are simply part of the conventional Calvary. The group to the R, however, for whose sake the fresco was really painted, represents the Founders of all the various Monastic Orders. Nearest the foot of the Cross, and in ardent adoration, as is right in a Dominican house, kneels St. Dominic himself, with his little red star, a most powerful figure. Behind him, also kneeling, is St. Jerome, the father of all monks, and founder of monasticism, with his cardinal's hat on the ground beside him. The two standing figures in the background represent St. Albert of Vercelli, in green and white, the founder of the order of the Carmelites, habited as bishop (a compliment to the great Florentine monastery of the Carmine): and St. Augustine, with his pen and book, as the founder of the Augustinian or Austin Friars, and author of the *De Civitate Dei*. (It was believed that the Carmelites were originally founded by Elijah, and only "revived" by St. Albert: hence his nearness to the Cross, and perhaps also the attitude in which he seems to be calling St. Jerome's attention, as if the Old Dispensation pointed the way to the New.) Next, again, in brown Franciscan robes, comes St. Francis with the Stigmata, bearing his usual crucifix. Note how well the difference is marked between the intellectual St. Dominic, the ascetic St. Jerome, and the ecstatic piety of St. Francis. Behind the last, standing, is St. Benedict, with the scourge, representing the Benedictines: in front of whom kneels St. Bernard with his book. Next, standing and holding a crutch, is St. Romualdo, the founder of the Camaldo-

lese, in his white robe. Close by kneels San Giovanni Gualberto, founder of the Vallombrosans; these two being important monastic bodies in the neighbourhood of Florence, towards whom such politeness was only natural. Last of all, next the arch, the series is completed by the two most distinguished Dominican saints, St. Thomas Aquinas, standing, and St. Peter Martyr, kneeling, with his wounded head. These two represent respectively the Learning and the Sanctity of the Dominican Order. Note that each saint is habited in the garb of the monastic body which he founded, while only the Dominicans themselves are permitted to show any minor members. Every face is characteristic of the Order it represents: every detail has its meaning. Look out for these: they will dawn upon you.

The group to the L. represents rather the Town of Florence and this Monastery of San Marco situated within it. At the foot of the cross of the Penitent Thief (distinguished by a halo from his reviling companion) stands St. John Baptist, patron saint of the town, as embodying Florence. Beside him sits St. Mark, the patron of the monastery, writing, in order that you may see he is an Evangelist. To the extreme L. again, we have St. Lawrence with his gridiron, in rich deacon's robes, as representing Lorenzo de' Medici (the elder—Cosmo's brother): while behind him stand the two patron saints of the Medici family, Cosmo and Damian. Of these, St. Cosmo, standing for Cosmo de' Medici, then the ruling power in Florence, looks up towards the cross in adoration; while St. Damian, who is here merely because his presence is needed to complete the pair, turns away and hides his face, weeping—a very courtly touch for this saintly painter. The whole composition thus indicates the Devotion to the Cross of the Monastic Bodies, and especially of the Dominicans, more particularly as embodied in this Dominican house of San Marco, in this town of Florence, founded and protected by the ruling Medici family, and especially by the brothers Cosmo and Lorenzo. We can now understand why the Crucifixion is so relatively unimportant in the picture, and why all the painter's art has rather

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been lavished on the three exquisite groups in the foreground. Study it all long. The longer you look at it, the more will you see in it. [The ugly red of the background was once covered by blue, but the pigment has peeled off or (ultramarine being expensive) been removed on purpose.]

Do not fail also to notice the framework of Sibyls, prophets, and patriarchs, nor the genealogical tree of Dominican saints and distinguished personages who form a string-course beneath the picture, with St. Dominic as their centre-piece, flanked by two Popes of his Order, and various cardinals, bishops, etc., whose names are all inscribed beside them. Look at each separately, observing that the saints have each a halo, while the Beati or "Blessed" have only rays round their head. (Read up in this connection the subject of canonization.)

After sitting about an hour before this picture (for a first impression) proceed into the **Great Refectory**, at the end of the same corridor. A good later fresco here, by Antonio Sogliani, represents St. Dominic and the brethren at St. Sabina in Rome being fed by angels. This appropriate subject for a refectory is called the *Providenza*; its obvious meaning is, "The Dominican Order receives its sustenance from the Divine Bounty." In the background is a Calvary, by Fra Bartolommeo, with St. John and Our Lady, while St. Catherine of Siena, kneeling with her lily to the R, signifies the participation of the female branch of the Dominicans in the same divine protection. (The figure to the L I take for St. Antonine.) Observe always the meaning and relevancy of refectory frescoes: the most frequent subjects are the Last Supper and the Feast of Levi.

The central door gives access to the corridor which leads to the upper story. On the L of this corridor is the entrance to the **Smaller Refectory**, which contains a fine fresco by Ghirlandajo of the Last Supper. In this work Judas is represented after the earlier fashion (as at Santa Croce) seated opposite to Christ in the foreground. (Another *Cenacolo* by Ghirlandajo, so closely similar to this as to be almost a replica, exists in the Refectory of the monastery of

Ognissanti in this town. The two should be visited and compared together. Those who feel an interest in this frequent and appropriate refectory subject, should also compare the Giotto at Santa Croce and the Cenacolo di Fuligno in the Via Faenza.) Observe in this work the characteristic decorative background, the border of the table-cloth, the decanters and dishes, and other dainty prettinesses so frequent with Ghirlandajo, who delights in ornament.

Mount the stairs to the **First Floor.**

Opposite you, at the summit, is a beautiful **Annunciation, all the details of which should be closely studied. This is essentially a *monastic* treatment of the subject, severe and stern in architecture and furniture,—in which respect it may well be contrasted with such earlier treatments as Filippo Lippi's for the Medici Palace, now in the National Gallery at London. The *loggia* in which the scene takes place is that of the Church of the Annunziata, here in Florence. By a rare exception at San Marco, this picture has no distinctive touch of Dominicanism. On the other hand, you will notice in almost all the cells the figure of St. Dominic, often accompanied by the Medici saints, as a constant factor. All the frescoes here are by Fra Angelico himself, unless otherwise mentioned. Opposite this Annunciation is another version of St. Dominic embracing the Cross. His red star will always distinguish him.

Continue down the **corridor** to the R, opposite this last picture, leading through the Dormitory of the monastery, and visit the **cells** from R to L alternately. Each has its own fresco. I give them as they come, irrespectively of the official numbers.

(1) "Noli me tangere." Christ as the gardener, and the Magdalen.

(2) Crucifixion, with Mater Dolorosa, and an adoring Dominican.

(3) The Deposition in the Tomb, with St. John and the mourning women, partly suggested by the Giotto at Padua. Behind, St. Dominic with his lily, in adoring wonder.

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(4) Another Crucifixion with a Dominican worshipper (St. Peter Martyr).

(5) Another *Annunciation, with St. Peter Martyr adoring. The flame on the archangel's head is conventional. Notice the exquisite adoring figure of the Madonna, who here kneels to the angel, while in later treatments the angel kneels to her. This is again a very monastic picture; the architecture is suggested by this very monastery.

(6) The Bearing of the Cross, with an adoring Dominican (St. Thomas Aquinas?)

(7) Crucifixion, with Madonna and St. John, St. Dominic, and St. Jerome. Observe the cardinal's hat in the corner, which is St. Jerome's emblem. As before, the figures represent Monasticism as a whole and the Dominicans in particular.

(8) Christ bound to the pillar to be scourged, accompanied by a Dominican, similarly equipped for penance and flagellation. A mystical subject.

(9) Nativity, with the ox and ass and other habitual features. St. Peter Martyr with his wounded head adoring. The figure to the right is St. Catherine of Alexandria.

(10) A Pietà; Peter and the maid, Kiss of Judas, Scourging (with only hands visible), Judas receiving the bribe, and other symbolical scenes in background. In the foreground, St. Thomas Aquinas with his book in adoration.

On the wall, between this and the next cell, Madonna and Child with Dominican and Medici saints,—a symbolical composition, similar to that in the Chapter House. Extreme left, St. Dominic; near him, St. Cosmo and Damian in their red doctors' robes, representing the family of the founder; beside them, St. Mark as patron of this convent: on the opposite side, St. John the Evangelist, St. Thomas Aquinas, St. Lawrence with his gridiron, representing (the elder) Lorenzo de' Medici, and St. Peter Martyr (for Piero de' Medici). All the martyrs bear their palms of martyrdom;—once more the Learning and Sanctity of the Dominican order, and this convent of St. Mark, with its Medici founder and the saints of his son and brother. Note, by the way, the draped

child, the red cross behind the head of Christ, and the star which always almost appears on the Madonna's shoulder. The more you observe these symbolical points, the more will you understand Florentine pictures. I recommend the development and variation of the halo of Christ as a subject for study.

(11) **The Transfiguration. Christ in a mandorla, with Moses and Elias; His extended hands prefigure the crucifixion. Below, the three saints whom He took up into the mountain. L, the Madonna; R, St. Dominic observing the mystery.

(12) Crucifixion; Madonna, Magdalen, an adoring St. Dominic.

(13) Scourging and Buffeting; the Crown of Thorns. Only the hands and heads are seen: Fra Angelico could not bring himself to paint in full this painful scene. Below, St. Dominic reverently looking away from it.

(14) Baptism of Christ; the positions, and the angels on the bank, are conventional. Observe them elsewhere. To the R, two Saints adoring.

(15) Resurrection, with the Maries at the sepulchre. Their attitudes are admirable. On the L, St. Dominic adoring.

(16) Crucifixion, a symbolical treatment with angels and the usual St. Dominic.

(17) **Coronation of the Virgin, a most lovely subject, in celestial colouring. Below, adoring saints, conspicuous among whom are not only St. Dominic, St. Thomas Aquinas, St. Peter Martyr and St. Mark, but also, by a rare concession, St. Francis with the Stigmata. This is a compliment to our Franciscan brethren. Perhaps the cell was lent to Franciscans.

(18) Crucifixion, in this case with no Dominican symbolism.

(19) *Presentation in the Temple, with a charming girlish Madonna. The St. Joseph behind is a marked type with Fra Angelico. Observe him elsewhere. On either side, St. Peter Martyr and St. Catherine of Siena—the male and female representatives of Dominican piety.

[iv.]

iv.] THE SECOND DOMINICAN QUARTER 81

(20) Madonna and Child, with St. Thomas Aquinas, and (I think) St. Zenobius, bishop of Florence. He often appears in works in this city.

The cells to the R, along the next corridor, all contain repetitions of a single subject,—the Crucifixion, with St. Dominic in adoration, but in varied attitudes, all of them significant. They need not be particularised. These frescoes are said to have been executed by Fra Angelico's brother, Fra Benedetto, who also assisted him in some of the preceding. At any rate they are the work of a pupil and imitator. The cells were those inhabited by the novices.

The last three cells in this corridor were those inhabited by Savonarola, as the little Latin inscription testifies. The first contains his bust, with a modern relief of his preaching at Florence (by Dupré). The walls have frescoes by Fra Bartolommeo, contrasting ill with his mediæval predecessor: Christ as a pilgrim received by two Dominicans, etc. The second contains a portrait of the great prior by Fra Bartolommeo, and Savonarola relics. The third has a curious picture of the scene of his burning in the Piazza della Signoria,—interesting also as a view of the Florence of the period. (Read up the period in Villari: see also George Eliot's *Romola*).

Now, return to the head of the staircase by which you entered, and proceed to examine the cells in the corridor beyond the great Annunciation.

The first to the L contains a quaint genealogical tree of the Dominican order, and several relics, sufficiently described on their frames. These are the rooms of St. Antoninus, and contain the bier on which his body used to be carried in procession. It now rests in the adjoining church. The fresco represents Christ delivering the souls of the pious dead from Hades. Notice the personal Hades crushed under the doors of Hell, as described in the Apocryphal Gospel of Nicodemus. The white robe, and the banner with the red cross, always mark Christ after the Crucifixion till the Ascension. Observe the lurking devils in the cran-

Fra Angelico

nies. Conspicuous among the dead is the figure of St. John Baptist, patron of Florence, who, having predeceased the Saviour, was then in Hades. Study this picture closely.

(2) L, Christ and the Twelve; the Sermon on the Mount. (3) In the small cell adjoining, two scenes of the Temptation, with ministering angels. (4) Another Crucifixion, with fainting Madonna and an adoring Dominican.

Beyond this cell, the door to the R gives access to the **Library**, whose architecture has coloured several of Fra Angelico's pictures in the Dormitory. The cases contain beautiful illuminated manuscripts, chiefly by Fra Benedetto, all of which should be inspected, though description is impossible.

Next cell, R, Crucifixion, with St. Longinus piercing the side of Christ, and an adoring Dominican. St. Martha, exceptionally represented in this picture, has her name inscribed accordingly. She occurs elsewhere here: I do not know the reason, but one must be forthcoming. Could it have been the name of the painter's mother or sister?

L, the Kiss of Judas, unusually spirited, with Roman soldiers, and Peter cutting off the ear of Malchus (a constant concomitant). This picture has perhaps more action than any other by Fra Angelico. Also, in a frame, *Madonna della Stella, one of Fra Angelico's most famous smaller works.

In the adjacent cell, an exquisite little *tabernacle of the Coronation of the Virgin, closely resembling the well-known picture in the Louvre. The saints below are worth the trouble of identifying. Fragment of a fresco of the Entry into Jerusalem.

Next, the Agony in the Garden, with Mary and Martha. An exquisite little tabernacle of the Annunciation and the Adoration of the Magi. Contrast Fra Angelico's style in fresco and panel. Below, a row of *named* saints: identify their types.

Then, the Last Supper, an unusual and symbolical treatment with wafers and patina: say rather, a mystic Institution of the Eucharist. Four Apostles have risen from their seats

Annunciation

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and kneel: on the other side, a kneeling saint in white—
not, I think, Our Lady. Notice the quaint device of the
windows, in order to suggest the upper chamber.

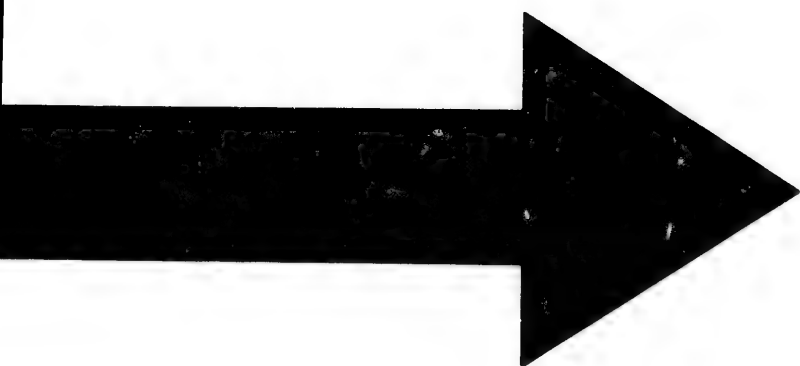
Last cells on L, Christ being nailed to the Cross (with
Nicodemus, Joseph of Aramathæa, and Longinus), and a
Crucifixion, with St. Dominic spreading his arms in adora-
tion, and St. Thomas with his book, philosophically contem-
plating the mystery of redemption. Observe such frequent
touches of characterisation. Note, too, the halo on the
penitent thief, whose anatomy is unusually good for Fra
Angelico.

On the end wall, tapestry with the arms of the Medici.

The cells to the R are those which were occupied by Cosmo,
Pater Patriæ, when he retired to the convent, in retreat, for
prayer and meditation. The first therefore contains a Cruci-
fixion, with St. Cosmo, St. John, and St. Peter Martyr (the
last two as patrons of Giovanni and Piero de' Medici).
Cosmo could thus pay his devotions to the Saviour before
his own patron and those of his sons. The upper cell, where
Cosmo slept, contains a Pietà, above which is the Adoration
of the Magi, doubtless as representing worldly authority
submitting to the Church, and therefore most appropriate
for the retreat of the powerful founder. Notice the charac-
teristic figure of Joseph. The attitudes of the Three Kings
also occur exactly alike in many other pictures. The train
of attendants with horses and camels to the R (most fearsome
monsters) are also characteristic. The riders are supposed
to be observing the Star in the East. Notice the attempt to
introduce types of Orientals, some of whom have truly
Asiatic features. This cell also contains a good terracotta
bust of St. Antoninus, and a portrait of Cosmo (in the dress
of his patron saint) by Pontorno, of the 16th century (not of
course contemporary, but reconstructed from earlier mate-
rials). St. Antoninus used here to converse with Cosmo,
who also received Fra Angelico.

After visiting the monastery of San Marco, I advise you
to pay a brief visit to the **Church of San Marco** by its





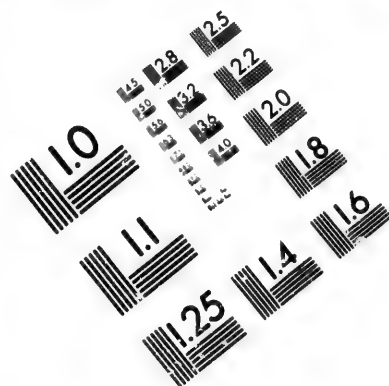
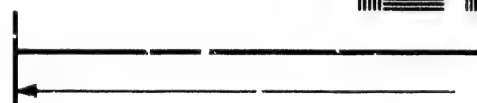


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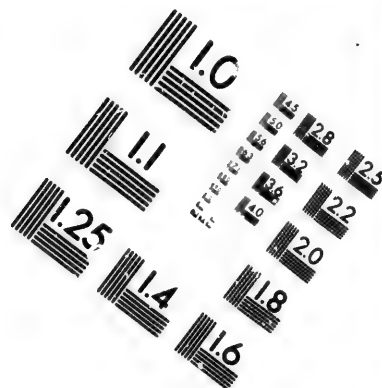
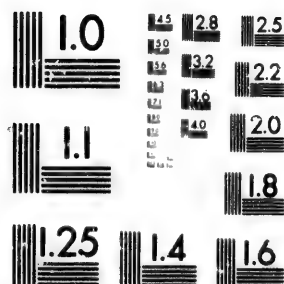


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side,—originally, of course, the chapel of the monastery. The *façade* is of the 18th century, and ugly, but contains interesting symbolism of St. Mark, St. Dominic, St. Antonine, etc., which you will now be in a position to understand for yourself. In the porch, on the holy water stoup, and elsewhere, the balls of the Medici.

The *interior*, though ancient, was so painfully altered in the 16th century as to preserve little or nothing of its original architecture. It contains, however, a few old works, the most interesting of which are a Christ on a gold ground over the central door, said to be by Giotto. (Compare with several old crucifixes in the Uffizi.) The Madonna over the second altar is by Fra Bartolommeo, a monk of the monastery. Over the third altar (St. Dominic's) is an early Christian mosaic of the Madonna, from Rome, so greatly modernised, with new saints added, as to be of little or no value. But the most interesting object in the church is the **Chapel of St. Antonine**, prior of the monastery, and Archbishop of Florence, whose cells you have already seen in the adjoining dormitory. It still contains the actual body of the Archbishop. The architecture is by Giovanni da Bologna, who also executed the statue of the saint. The other statues (*ppor*) are by Francavilla. The frescoes by the entrance represent the Burial and Translation of St. Antonine. This chapel, ugly enough in itself, helps one to understand the late frescoes in the monastery. The church also contains the tombs of the two distinguished humanists and friends of the Medici, Pico della Mirandola and Poliziano. You will not fail to observe, throughout, the Dominican character of the church, nor its close relation to the adjoining monastery and its inmates.

Visit some other day the Riccardi, formerly the **Medici Palace**, close by, the original home of the great family, before it migrated to the Pitti. The chapel is very dark; therefore, read all that follows *before* starting. This palace was built in 1430 for Cosimo Pater Patriæ by Michelozzo, the Medici architect, who also built the Monastery of San

Marco and the Medici Chapel at Santa Croce, as well as Piero de' Medici's pretty little baldacchino or shrine at San Miniato. Compare all these, in order to understand Michelozzo's place in the evolution of Renaissance architecture. Note, too, how the politic Medici favoured *both* the important monastic bodies. This was the Palace of Lorenzo de' Medici, and it continued to be the family home till the Medici migrated about 1549 to the Pitti. It was sold ten years later to the Riccardi family, whose name it still bears; and it is now the Prefecture.

The exterior of the Palace is very handsome: the *rustica* work here for the first time is made to taper upward. Admirable cornice. The **Court** is imposing: it contains a curious jumble of tombs, busts, sarcophagi, antique inscriptions, and mediæval fragments. The medallions above the arcades are by Donatello, after antique gems. The total effect is too mixed to be pleasing.

But the great reason for visiting the Medici Palace is the **Chapel**: (ask the porter; fee, half a franc). This dark little building is entirely covered with one gorgeous** fresco by Benozzo Gozzoli, painted by means of artificial light, about 1460—his greatest work,—and one of the loveliest things to be seen in Florence. It represents the journey of the Three Kings to Bethlehem, represented as a stately mediæval processional pageant through a delicious and varied landscape background. Benozzo was a pupil of Fra Angelico, and he took much from his master, as well as some hints from Gentile da Fabriano's Adoration of the Magi, now in the Belle Arti (but then at Santa Trinità), which you will see hereafter; the two should be carefully compared together. Therefore, on this account also, you should bear in mind the double connection between San Marco and the Medici Palace. Note, however, that Benozzo has a sense of landscape and pretty fantastic adjuncts denied to Fra Angelico's ascetic art, and only shared in part by Gentile da Fabriano. At San Marco all is monastic sternness; at the Medici Chapel, all is regal and joyous, all glitters with gold and glows with colour.

On the **L wall**, the Eldest King, mounted on a white mule (cruelly mutilated to make a door) rides towards Bethlehem. The venerable face and figure are those of the Patriarch Joseph of Constantinople, who was then in Florence attending the abortive council already mentioned for the reunion of the eastern and western churches. A troop of camels bearing his present zig-zags along the mountain route in front of him. Notice also the hunting leopard, already introduced into a similar scene by Gentile da Fabriano, whose influence on Benozzo is everywhere apparent.

On the **end wall** comes the Second or Middle-aged King, in a rich green robe, daintily flowered with gold. To mark his Eastern origin, he wears a turban, surmounted by a crown. The face and figure are those of John Palaeologus, Emperor of Constantinople, then in Florence for the same purpose as the Patriarch Joseph. His suite accompany him. Observe to the far L three charming youths, wearing caps with the Medici feathers.

On the **R wall**, the Young King, on a white horse like the others, and wearing a crown which recalls Gentile, moves on with stately march in the same direction. This king is a portrait of Lorenzo the Magnificent. In front of him, two pages bear his sword and his gift. Behind him, various members of the Medici family follow as part of the procession: among them you may notice Cosimo Pater Patriæ, with a page leading his horse. Further back, some other less important personages of the escort, among them Benozzo himself, with his name very frankly inscribed on his headgear.

On the **choir wall**, groups of most exquisite and most sympathetic angels stand or kneel in adoration. These charming figures originally uttered their sonorous glories to the Madonna and Child in the central altar-piece, which has been removed to make way for the existing window. This altar-piece was by Benozzo himself, and represented, the Adoration of the Child; it is now in the Old Pinakothek at Munich. I do not know at what time the original Adoration

[IV.]

IV.] THE SECOND DOMINICAN QUARTER 87

was removed, but in 1837 Filippo Lippi's Nativity, now in the Belle Arti, filled the vacancy.

I have very briefly described the main idea of these ineffably beautiful frescoes. You must note for yourself the rich caparisons of the horses, the shepherds and their flocks, the pomp of the escort, the charming episodes in the background, the delicious and fairy-like mediæval landscape, the castles and rocks, the trees and bright birds, the hawks and rabbits, the endless detail of the fanciful accessories. Pomegranate and vine, stone-fir and cypress, farmyard and trellis, all is dainty and orderly. In these works for the first time the **joy in the beauty of external nature**, just foreshadowed in Gentile da Fabriano, makes itself distinctly and consciously felt. If the naive charm of Benozzo's rich and varied work attracts you, you can follow up their artist's later handicraft in the Campo Santo at Pisa, and in the lost little mountain town of San Gimignano, near Siena.

V

THE BELLE ARTI

[B]Y far the most important gallery in Florence, for the study of Florentine art at least, is the **Accademia delle Belle Arti** in the Via Ricasoli. This gallery contains a splendid collection of the works of the **Tuscan and Umbrian Schools**, from the earliest period to the High Renaissance, mostly brought from suppressed churches and convents. It is destitute, indeed, of any works by Raphael, Michael Angelo, Leonardo, Titian, and the other chief painters of the early 16th century. But it possesses a magnificent series of the great artists of the 14th and 15th centuries, when art was feeling its way, whose works are therefore so much more interesting to the student of the history and evolution of painting. It begins with a collection of **Giottoesque altar-pieces**, and then leads gradually on, through the slowly improving art of the **early 15th century**, to the great group of glorious Florentines, Filippo Lippi, Filippino Lippi, **Botticelli**, Verrocchio, who immediately preceded the early 16th century movement in art which culminated in the Decadence. It is also the **first gallery** which you should visit, because its historical range is on the whole less varied, its continuity greater, its stages of development more marked, than in other instances. Being confined to the early painters of Florence and of the upland country behind it, it enables you more readily to grasp the evolution of art in a single province, up to the date of Raphael, than you can do elsewhere. I advise you, therefore, to spend many days in this gallery before proceeding to the Uffizi and the Pitti. Or, if this sounds too hard a saying, then look

through the two last-named casually first, but begin your definite study in detail with the Belle Arti.]

Go to the Cathedral square, and then take the Via Ricasoli to your L. A little before you arrive at the Piazza of San Marco, you will see on your R a door which gives access to the gallery—officially known as the Reale Galleria Antica e Moderna. Open daily at 10, 1 lira. Free on Sundays.

The First Room which we enter—the **Outer Corridor**—contains Early Tuscan panels, chiefly altar-pieces from suppressed churches, and of comparatively small artistic value. Nevertheless, as leading up to later works, and as exhibiting the characteristic assemblages of Florentine or Tuscan saints, they deserve the closest attention. I will not particularise as to many of them, but will call attention as we pass to a few interesting details. Unless you study these early and to some people unattractive works you cannot properly comprehend the later ones. I will lay stress only on the saints or motives which oftenest recur, so as to lead you gradually on to a knowledge of the subject.

L wall, 51, Ascension: with St. Lawrence, as a Medici patron; St. John, as patron of Florence; St. Benedict; and St. Mark. Above, in two separate lozenges, the Annunciation. From a monastery in Florence.

49, Crucifixion. Note the St. John and Magdalen, and the angel catching the sacred blood—a frequent feature. Look out for it elsewhere. The blood was preserved in the Holy Grail. Some of it is at Bruges and in reliquaries in other churches.

47, Neri di Bicci, that late manufacturer of Giottoesque pictures to order. St. Francis with the Stigmata, embracing the Cross; to the extreme R, the ascetic portrait of St. Bernardino of Siena. The other saints are Jerome, the Baptist, Antony of Padua, and the Magdalen. A Franciscan picture.

46, A Madonna, attributed most doubtfully to Cimabue.

It looks much more like a work of the school of Giotto. Notice the goldfinch.

Among the group of Saints close by, notice again, 43, St. Lawrence, in his usual rich deacon's robes. From the monastery of San Marco.

In 35 we get once more a Holy Trinity (observe its composition) with St. Cosmo and St. Damian, St. Francis kneeling, and other saints. Do not overlook the medical instruments of the holy doctors, nor the little Annunciation in the predella. The remaining saints are named beneath. Observe always such named saints: they will help you to identify others by the emblems.

32, Neri di Bicci, should be observed for its St. Apollonia with the pincers (often carrying a tooth elsewhere) and St. Catherine with the wheel. Note its spikes, which you will find tolerably constant. This picture came from the convent of St. Apollonia: hence the position of the saint and her sister martyr: St. Louis of Toulouse should also be noted.

28, Same artist. A most characteristic Annunciation, with loggia, the orthodox division between the angel and Madonna, the Eternal Father discharging the dove, the bed-chamber in the background, and all the typical Giottesque peculiarities. I specially recommend a study of Annunciations. This gives the commonest type: notice it carefully.

In 27 you get the old patron saint of Florence, Santa Reparata, whom you saw so abundantly at the Opera del Duomo.

In 26, note St. Barbara with her tower, as well as the characteristic Florentine figure of St. John Baptist. The bald head of St. Paul (with his sword, on the L) has the typical features always given to the Prince of the Apostles. The other saints are Benedict and John the Evangelist.

22 is excellent for comparison of the central subject with the last: while the St. Michael to the L, weighing naked souls, and trampling on a highly Giottesque dragon, strikes a common keynote. To the R, St. Stephen, with the stones on his head, is equally typical. Note the circle of angels above, and the trio playing musical instruments below, who

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develop later into the exquisite child-cherubs of Raphael or Bellini. Every detail here is worth study, not as art, but as type or symbol. Go from one picture of a subject to others like it.

In 21, St. Vincent Ferrer, the Dominican. Study him for future recognition.

20 has a Trinity, noticeable for its very youthful Eternal Father. Compare its St. Michael with that in the last. The St. Antony the Abbot is also characteristic. To the extreme R beyond St. Francis, stands St. Julian, patron saint of Rimini. Do not overlook the six-winged red seraphs, and the Annunciation in the lozenges. The inscription gives the name of the donor and the date, 1416.

18, Another St. Bernardino of Siena, bearing the IHS, with which we are already familiar at Santa Croce. Observe the well-known portrait character of the pictures of this saint. From the Franciscan convent of Monte Oliveto.

14, Bicci di Lorenzo. Madonna with cardellino or goldfinch: may be compared with the so-called Cimabue close by. Note that this is a Franciscan picture (from San Francesco in Fiesole): therefore it has St. Francis with the stigmata, St. Louis of Toulouse habited as a bishop in a red robe, spangled with fleurs-de-lis, and with the crown which he rejected lying at his feet, as well as St. Anthony of Padua, holding the flames, and St. Nicholas of Bari with his three golden balls. Do not omit to note throughout such details as the flamelike ornaments on the heads of the angels, and the subjects represented on the Bishops' robes. All these will often cast light upon the nature of the subjects.

Cross over the room to the **opposite side** and return towards the door.

13, Another Franciscan picture, with the same three Franciscan saints as 14, reinforced by St. Bernardino of Siena, once more bearing his IHS; St. Jerome, with his cardinal's hat and open book (as translator of the Vulgate), and St. Sebastian holding his arrow and palm of martyrdom. The last figure shows the work to be probably a votive offering for the plague, painted for a Franciscan church. It

comes from the Florentine convent of St. Jerome, whence that saint is introduced with the others.

12. Life of the Virgin. Interesting to compare with Fra Angelico's scenes in the adjoining room, and with the little series of histories by Giotto to be noticed later. Contrast particularly with other treatments the Flight into Egypt and the Adoration of the Magi. The way in which Joseph examines the Elder King's gift is highly characteristic. The development of these subjects from those (in fresco) by Giotto in the Arena at Padua is very instructive. Do not omit the Madonna ascending above in a mandorla, with the kneeling donor, nor the little Annunciation in the lozenges of the gables.

1. has its saints named. Compare them with 20 just opposite. You will thus be enabled to form a type of St. Julian. The St. Peter and St. Paul in the lozenges above are also typical. Note their features. You will by this time be familiar with the characteristic faces assigned to St. Anthony with his crutch, and to St. John Baptist. Observe in later art that the somewhat infantile innocence of St. Lawrence is preserved but modified.

10. A Crucifixion. Note the scorpion banner, frequent with the soldiers who kill the Redeemer, and identify all the personages.

9 is interesting for its inscription, and its group of saints, who are excellent types of their personages—Nicholas of Bari, Bartholomew, San Firenze (a local Bishop), and St. Luke. It comes from the church of San Firenze in Florence, which is why that saint is so prominent.

8, by Ugolino da Siena, should be compared with the two works on the same subject (Coronation of the Virgin) by Neri di Bicci. In the great group of saints beside it you will now have no difficulty in distinguishing, to the L, St. Peter Martyr with his wounded head, in Dominican robes; St. Paul, with his sword; St. Bartholomew, with his knife; to the R, St. Peter, with the keys; St. John Baptist; St. Dominic, with his lily; and St. Thomas Aquinas, with his ray-bearing book. Notice that this is therefore a Domini-

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can work. As a matter of fact, it long occupied the High Altar of Santa Maria Novella: which shows how important it is to understand the *origin* of a picture. You can now see why the Virgin is there (the church being hers); and why the Dominicans and St. John Baptist accompany her. A little inspection will also enable you to identify many other figures, such as that of St. Gregory the Pope (behind Peter and John), with the Spirit as a dove whispering in his ear, as always. Remember each saint you identify, and use him for later identifications.

In 7 you will have no difficulty in distinguishing St. Lawrence, St. Sebastian, St. James, St. John, etc. The *gradino* has subjects from the legend of Joachim and the Madonna—her birth, Presentation in the Temple, Sposalizio, etc., with which the frescoes in Santa Croce will have familiarized you.

6 contains a version of the frequent subject of the Virgin ascending to heaven and dropping her girdle, the Sacra Cintola, to St. Thomas, many variants upon which will occur in other rooms in this gallery. As the girdle was preserved at Prato, this was a common theme in this district.

5 contains another Annunciation, where all the adjuncts are extremely typical. Observe the quaint figure of St. Luke painting the Madonna. In the other saint you will recognise St. Apollonia.

4 is a somewhat unusual type of Presentation, with a good characteristic figure of St. Benedict. If you can read Latin, make out the inscription on this and other pictures. They often help you.

I cannot too strongly recommend close study of these superficially unattractive pictures, which, nevertheless, contain the germ of all that comes after in Tuscan and Umbrian art. Go over them again and again, till you are sure you understand every figure. I would advise you to get the official catalogue, and note in every case whence the picture comes, as well as why the various saints are in it.

Now pass straight along this entrance hall till you reach

THE CUPOLA,

with the **David of Michael Angelo transferred to this place from the door of the Palazzo Vecchio. This famous statue, the first great work in sculpture of the artist, was modelled out of a block of marble which had been spoiled and abandoned. (Read the good remarks on the subject in Baedeker.) In this youthful effort Michael Angelo shows more poetry, and less of his rugged massiveness, than in his later work. Both in painting and sculpture he is more attractive, indeed, in his treatment of the youthful nude male form than in his women or his elder men and draped figures. Remember that this is a great masterpiece.

Adjoining the David are a collection of casts of all the plastic work of Michael Angelo. Taking this room in connection with the Medici tombs in the Nuova Sagrestia at San Lorenzo, you get a better opportunity of studying Michael Angelo's work as a sculptor than can possibly be attained anywhere else. As, however, these works require merely a general taste for sculpture, and close observation and comparison on the part of the visitor, for their proper appreciation, they do not enter into the special scheme of this work, which is purely explanatory. I recommend long and attentive scrutiny of all, with the aid of such critical remarks as are to be found in the various valuable books on the subject of Michael Angelo by English and German critics (Springer, Symonds, etc.). Do not study the sculpture at the same visit with the pictures. Go to San Lorenzo on a separate day, and then come back here more than once for comparison.

Pass along the corridor containing the casts, and enter the first door on the L, which leads to the

SALA DEL PERUGINO.

This room and the two adjoining ones contain the noblest and most beautiful pictures of the Florentine Renaissance. Strictly speaking, in order to preserve the chronological order, you ought to go first to the Sala dei Maestri Toscani: but as you must return to the Academy many times, it will do you no harm to begin in this manner.

To the R of the doorway is ** 57, a very noble Perugino, representing the Assumption of the Virgin, in a mandorla, surrounded by a group of cherubs in the same shape. Her attitude, features, and expression of ecstatic adoration, as well as the somewhat affected pose of her neck and hands, are all extremely characteristic of Perugino. So are the surrounding groups of standing and flying angels; the angel immediately to the spectator's L of the Madonna has also the characteristic poise of the head. Above is the Eternal Father, in a circle, with adoring angels. Below stand four Vallombrosan saints, as spectators of the mystery: (the picture comes from the great suppressed monastery of Vallombrosa). You will grow familiar with this group in many other parts of the gallery, as most of the pictures were brought here at the suppression. The saints are, San Bernardo degli Uberti (in cardinal's robes): San Giovanni Gualberto (the founder): St. Benedict (in brown): and the Archangel Michael. Note their features. The figure of St. Michael, in particular, may be well compared with the other exquisite St. Michael, also by Perugino, from the great altar-piece in the Certosa di Pavia, now in the National Gallery in London. This Assumption is one of Perugino's finest and most characteristic works. It deserves long and attentive study. Such compositions, with a heavenly and earthly scene combined, are great favourites with Umbrian painters. (See them at Perugia, and in Raphael's Disputa in the Vatican.) Do not fail to notice the beautiful landscape background of the country about Perugia. Study this work as a model of Perugino at his best.

L wall, 56, * Perugino, the Descent from the Cross, a beautiful composition. The scene takes place in characteristic Renaissance architecture. The anatomy and painting of the dead nude are worthy of notice. Observe the way in which the Madonna's face and head stand out against the arch in the background, as well as the somewhat affected pietism of all the actors. R, the Magdalen and Joseph of Arimathea; L, St. John and Nicodemus. Notice their types.

Beyond the door, 53, Perugino, the Agony in the Garden. The attitudes of the Saviour and the three sleeping apostles are traditional. Look out for them elsewhere. The groups of soldiers in the background are highly redolent of Perugino's manner. So is the charming landscape. Compare this angel with those in the Vallombrosan picture first noted in this room. Observe Perugino's quaint taste in head-dresses. Also, throughout, here and in the Assumption, the Umbrian isolation and abstractness of his figures.

Above, on this wall, * 55, Fra Filippo Lippi, a very characteristic Madonna and Child enthroned. The Medici saints, Cosmo and Damian, in their red robes, and two holy Franciscans, St. Francis and St. Antony of Padua, stand by. The faces and dresses of the Medici saints are typical. The Madonna belongs to the human and somewhat round-faced type introduced into Tuscan art by Filippo Lippi. Note, in the arcaded niches at the back, a faint reminiscence of the older method of painting the saints in separate compartments. This is a lovely picture; do not hurry away from it. It comes, you might guess, from a Franciscan monastery—namely, Santa Croce. I took you first to that church and Santa Maria in order that such facts might be the more significant to you.

54, Fra Filippo Lippi, St. Jerome in the desert, with his lion in the background, and his cardinal's hat and crucifix. The impossible rocks smack of the period. This is a traditional subject which you will often meet with. Don't overlook the books and pen which constantly mark the translator of the Vulgate.

52, Cosimo Rosselli, St. Barbara. A curious but characteristic example of this harsh though very powerful painter. In the centre stands St. Barbara herself, with her tower and palm of martyrdom, as if just rising from the throne on which she had been sitting. Beneath her feet is a fallen armed figure, sometimes interpreted as her father, sometimes as the heathen proconsul, Marcian, who ordered her execution. The picture, however, as the Latin elegiac beneath it relates, was painted for the German Guild of

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Florence. Now, St. Barbara was the patroness of artillery (the beautiful Palma Vecchio of St. Barbara at Venice was painted for the Venetian Guild of Bombardiers): I take the figure on whom she tramples, therefore, though undoubtedly an emperor in arms, to be mainly symbolical of the fallen enemy. In short, the picture is a Triumph of Artillery. To the L stands the St. John of Florence: to the R, St. Mathias the Apostle, with his sword of martyrdom. Two charming angels draw aside the curtains: a frequent feature. Study this as a typical example of Cosimo Rosselli. It comes from the Florentine Church of the Annunziata.

R wall, near the window, * 66, Ghirlandajo, a Madonna and Child, enthroned: in reality a Glorification of the Angels. (It must have come, I think, from some church degli Angeli.) To the L stands St. Dionysius the Areopagite, who was said to have written a treatise (still existing) on the angelic hierarchy (drawn from Hebrew sources). Kneeling at the feet is his spiritual father, St. Clement the Pope, as a secondary personage. To the R, St. Thomas Aquinas, in his Dominican robes and with his open book, as the great vindicator of the position of the angels. Kneeling at the feet is his spiritual father, St. Dominic. The picture was clearly painted for the Dominicans: but the figures are placed in diagonal order, I believe by some misconception of the donor's wishes. Observe that the angels in whose honour this fine picture is painted are here, quite exceptionally, provided with starry halos. Beneath the main picture, a series of little works in a predella, containing stories from the lives of these saints—decapitation of St. Denis (identified with Dionysius the Areopagite): he carries his head: St. Dominic restores the young man Napoleon to life, doubly represented, etc.

65, above. Luca Signorelli, the Madonna embracing the Cross. A good sample of this able and powerful Renaissance painter.

Beyond the door, †2, ** Filippo Lippi's Coronation of the Virgin, the finest altar-piece by this great master. It is well to compare it with the earlier treatments of the same subject

in the Corridor, from which it is, oh! how much, developed and beautified. I will not attempt any description of this noble and beautiful work, one of the masterpieces of early Italian painting. I will merely call attention to a few formal points in it. Notice first, in the centre, the extremely human Virgin, no longer the Queen of Heaven, but a Florentine lady, whose features reappear again in the touching figure in blue in the R foreground, with the two children (said to represent Lucrezia Buti, the painter's wife, and their two little ones, including Filippino. Read up the romantic story of their elopement in any good history). On either side of the throne, adoring angels with sweet childish faces. The rest looks confused at first, but will gradually unravel itself into a celestial and terrestrial scene, with saintly mediators. To the extreme R, St. John of Florence, preserving his traditional features, but transformed and transfigured by spiritual art. He introduces and patronises the kneeling figure of Filippo Lippi beside him, whom a scroll in Latin ("This man composed the work") designates as the painter. To the L, St. Zenobius and other saints, amongst whom the patriarch Job is specially identified by the very inartistic device of writing his name on his shoulder. Do not overlook the frequent obtrusion of the Florentine lily. This picture can only be adequately appreciated after many visits. It is one of the most exquisite things to be seen in Florence. Very human in its models, it is divine and spiritual in its inner essence.

Above it, 63, a Trinity, in the conventional form, by Mariotto Albertinelli: good, but uninteresting.

The other pictures in this room, including the fragment of two charming little angels by Andrea del Sarto (from Vallombrosa), though deserving attention, do not stand in need of interpretation. Examine every one of them, especially that attributed to Francia.

Now, enter the room to the R, the

SALA PRIMA DEL BOTTICELLI

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celli's Primavera,

perhaps the most beautiful picture in the world. This exquisite allegory has been variously explained. I give my own interpretation. It is probably one of four panels representing the seasons. In the centre stands the figure of Spring, who is therefore significantly painted as pregnant. To the extreme L, Mercury, the god of change, with his caduceus, dispels the clouds of winter. (Perhaps rather Favonius, the west wind, in the guise of Mercury.) Beside him, an unspeakably beautiful group of the Three Graces, lightly clad in transparent raiment, represent the joy and freshness of spring-time: on whom a winged and blind-folded Love, above the head of Primavera, is discharging a fiery arrow—since spring is the period of courtship and mating. The figures to the R represent the three spring months. Extreme R, March, cold and blue, blowing wind from his mouth (notice the rays), lightly clad, and swaying the trees as he passes through them. Next to him, as if half escaping from his grasp, April, somewhat more fully draped in a blue and white sky. On the hem of her robe green things are just sprouting. She seems as if precipitating herself into the lap of May, who, erect and sedate, fully clad in a flowery robe, scatters blossoms as she goes from a fold of her garment. March blows on April's mouth, from which flowers fall into the lap of May. The obvious meaning is "March winds and April showers bring forth May flowers,"—a Tuscan equivalent for which proverb still exists in Italy. The action of March's hands probably represents the old idea that he borrows three days from April. I will not attempt to say anything about the æsthetic beauty of this exquisitely spiritual and delicate work. It is one of those profound pictures which must be visited again and again, and which gain in intensity every time you look at them. As to place, it was painted for Lorenzo de' Medici's villa at Castello: notice it as one of the first purely secular paintings, with Renaissance love of the nude, which we have yet come across.

To the L of it, * 81, Pacchiarotto, Visitation. The central part of the picture should be compared with the Mariotto

Albertinelli in the Uffizi. The arrangement of the figures and the way they are silhouetted against the arch is almost identical. It should also be compared with the Ghirlandajo in the Louvre (where the first use of the arch in this way occurs) and other examples, such as the Giotto at Padua. This, however, is not a Visitation simple, but a Visitation with attendant saints, amongst whom to the L stands St. John Baptist. He, of course, could not possibly have been present at the moment, as he was still unborn—thus well showing the nature of these representative gatherings. Kneeling in the foreground to the R is St. Vincent, the patron saint of prisoners, holding handcuffs, whence it is probable that the picture was a votive offering for a release from Barbary pirates or some form of captivity. Behind is St. Nicolas of Bari, with his three golden balls. The other saints are the two St. Antonies—the Abbot, and the Paduan: note their symbols. Most probably the donor was an Antonio who wished to stand well with both his patrons. The architecture of the triumphal arch shows study of the antique. The bronze horses are suggested by those over the doorway of St. Mark's at Venice. Note the dove brooding above the picture. The technique of this somewhat hard and dry but admirable and well-painted work deserves close attention. I have entered at length into the evolution of Visitations in one of my papers in the *Pall Mall Magazine*.

Below it, 82, Fra Filippo Lippi, a Nativity. Good and characteristic. Note the ruined temple, ox and ass, etc., as well as Lippi's nascent endeavour to overcome the difficulty of placing the attendant saints, well shown in the figure of the Magdalen to the R of Our Lady. He is striving hard after naturalistic positions. The infant, of course, is Lippi all over. Beneath the St. Jerome, observe the figure of the kneeling St. Hilarion, doubtless the name saint of the donor. The whole of this quaint work is highly interesting as exhibiting the conscious effort after greater freedom, not yet wholly successful.

79, opposite, Fra Filippo Lippi, The Virgin adoring the

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Child. A very similar picture. It should be closely compared with the preceding. The hands of God appearing through the clouds, discharging the Holy Spirit, are an interesting feature. Note again the attempt to introduce the youthful St. John Baptist of Florence in a more natural manner. Compare with the great Coronation of the Virgin. From about this time, too, Renaissance feeling makes the young St. John (more or less nude) tend to supersede the adult representation. Study these two pictures carefully. The saint in white is St. Romuald, the founder of the Camaldolese: this altar-piece comes from Camaldoli.

78. Perugino. Crucifixion, with the Madonna and St. Jerome, the latter attended (as usual) by his lion. Our Lady is a good figure, but the rest of the picture is unworthy of Perugino. It comes from the monastery of St. Jerome in Florence—whence the saint.

76. Andrea del Sarto. Four Vallombrosan saints, originally painted on either side of an adored Virgin, much older. To the L St. Michael; observe the exquisite painting of his robe and armour. The other saints are San Giovanni Gualberto (the founder); San Bernardo degli Uberti; and St. John Baptist. Compare them with the group of similar saints in Perugino's Assumption. Both for character and technique such comparison is most luminous.

73. Botticelli, Coronation of the Virgin (from the monastery of San Marco). The main subject of this vehement work should be compared (or rather contrasted) with the early Giottoesque examples. The beautiful and rapturous flying angels are highly characteristic of Botticelli's ecstatic conception. Observe the papal tiara worn by the Father. In the earthly scene below are four miscellaneous saints observing the mystery: I do not understand the principle of their selection. They are, St. John the Evangelist, St. Augustine, St. Jerome, and St. Eloy (Eligius) the holy blacksmith. Look for the last, again, on Or San Michele, where one of his miracles is recorded in bas-relief under his statue, where he is similarly represented in his blacksmith's forge in the predella. See Mrs. Jameson.

At the top of the Crucifixion

St. Jerome
St. Michael
St. John Baptist
St. Augustine
St. Eloy

R of it * Verrocchio's Baptism, perhaps the most famous example of this well-known subject. Somewhat hard and dry, with peasant-like ascetic features, the St. John is yet a noble figure, very well painted, with excellent anatomical knowledge. His position, as well as the cup which he raises and the cross which he holds, are strictly conventional: they may be seen in many earlier examples. So also is the course of the narrow and symbolical Jordan. The angels on the bank, replacing the earlier river-god of the Ravenna mosaics, and holding the conventional towel, are extremely beautiful. The softer and more delicately touched of the pair, to the L, is said to have been painted in by Leonardo (a pupil of Verrocchio); and indeed it seems to bear the impress of that great painter's youthful manner. Do not overlook the hands discharging the dove. I have treated more fully the evolution of this subject in an article on The Painter's Jordan in the *English Illustrated Magazine*.

70, Masaccio. A very inadequate specimen of this great painter. The Madonna and Child sit on the lap of St. Anne, a conventional position charmingly transformed by Leonardo in his well-known picture in the Louvre.

On the base of this wall are several small stories of saints, which should be studied in detail. Among those by Botticelli (already referred to), notice particularly St. Eloy (St. Eligius), the holy blacksmith, cutting off the leg of a refractory horse, in order to shoe it, and afterwards miraculously restoring it: compare with the same subject at Or San Michele. Close by are a very charming series by Pesellino, the best of which is the Martyrdom of the Medici saints, Cosmo and Damian. Observe them for comparison with Fra Angelico in an adjoining room: read up in Mrs. Jameson.

69, Michele Ghirlandajo (do not confound him with his great namesake), Marriage of St. Catherine of Siena (not Alexandria). Distinguish these two subjects. This is an unusual treatment, the Christ being represented as adult (He is usually an infant in this scene) and the Madonna as an elderly woman. Not a good picture, but interesting for comparison with others of this subject. The assistant

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saints are St. Paul, King David, St. John, and St. Dominic. The insipid St. Catherine contrasts most markedly with the inimitably beautiful figure by Borgognone in the National Gallery. The picture comes from the Dominican convent of Santa Caterina at Florence, which explains all the characters.

Beyond the door, Granacci, the Assumption of the Virgin, an unusually fine specimen of this comparatively late painter. On the ground below, St. Bernardo degli Uberti, St. Michael the Archangel, San Giovanni Gualberto, and St. Catherine of Alexandria with her spiked wheel. You will now have little difficulty in discovering for yourself that this is essentially a Vallombrosan picture. It comes from the monastery of Santo Spirito.

Recross the Perugino Room and enter the

SALA SECONDA DEL BOTTICELLI.

Entrance wall, to the L, 98, a * Descent from the Cross, the upper portion by Filippino Lippi, with whose style you will already have become familiar at Santa Maria Novella. Filippino died, leaving it unfinished; and the lower part, with the fainting Madonna and saints, was added by Perugino. This is an excellent opportunity for comparing the styles of the two painters. The Mary to the R, supporting the Madonna, is extremely Peruginesque in face and attitude. Note the three nails in the foreground, which recur elsewhere. Compare also the kneeling Magdalen with Fra Angelico at San Marco. Observe how differently hands and feet are by this time painted. In both parts of this picture we have good examples of the increased knowledge of anatomy, of the nude, of perspective, and of light and shade in the later Renaissance. Filippino's somewhat fly-away style is also well contrasted with Perugino's affectation and pietistic simplicity.

Beyond the doorway, 97, Fra Bartolommeo, the Madonna Appearing to St. Bernard. A characteristic example of this, to my mind, overrated painter. The crowded arrangement of the attendant angels is very typical. Compare with the

infinitely nobler treatment of the same subject by Filippino Lippi in the church of the Badia. I advise you to go straight there from this picture to visit it.

Above it, 96, a good Andrea del Sarto, charmingly delicate in colouring. A Vallombrosan picture: the saints are again San Giovanni Gualberto and San Bernardo degli Uberti.

94. Lorenzo di Credi, Nativity, with adoring angels. Compare this with 92 beside it, Adoration of the Magi where the Child is almost identical. This exquisite painter is somewhat less successful in works on this larger scale than in the smaller examples of his art which we shall see at the Uffizi. Nevertheless, in 92, the shepherd to the L is a most charming figure. The smoothness and clearness of the style is conspicuous. Note throughout the conventional accessories. Nothing is more interesting than to see the way in which these and the landscape are transformed and improved from earlier usage. St. Joseph's feet are deserving of study.

Above, two ascetic Andrea del Castagnos. Of these, the companion figures of St. John Baptist and St. Mary Magdalen, (also combined in the Baptistery,) must be regarded from the point of view of the lean and hungry penitent only. These pictures are good because they attain their object: they are expressions of a painful and repulsive ideal.

90. Raffaellino del Garbo, Resurrection, with sleeping Roman soldiers. Worthy of attention for its conventional detail.

88. Botticelli, Madonna and saints. A Franciscan Medici picture. To the extreme L, St. Mary Magdalen with the alabaster box of ointment. Next her, St. John of Florence. Then, the kneeling figures of Sts. Cosmo and Damian, the former significantly placed on the Madonna's R. Beyond, again, St. Francis with the Stigmata, and St. Catherine of Alexandria with her wheel. The two female saints and the face of St. Damian are very characteristic of Botticelli's manner. A beautiful but not wholly satisfactory example.

85. * Botticelli, Enthroned Madonna, with adoring saints.

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Our Lady and the Child are highly characteristic. The angels drawing the curtains and holding the crown of thorns and three nails appear to be portraits of Medici children. They are very lovely. The female saint to the L, whom I take to be St. Catherine, is the familiar model reappearing in the Three Graces of the Primavera. St. John of Florence, in the foreground, admirably represents Botticelli's ideal. The St. Michael beside him, in refulgent armour, is also a beautiful embodiment. The other saints are St. Ambrose and St. Barnabas—the latter because the altar-piece was painted for the altar of his church in Florence. A picture not to be lightly passed over.

84. Botticelli: (the ascription is doubted, I think unduly. Comparison of these two St. Michaels ought surely to satisfy the most sceptical.) The Three Archangels conducting Tobias, who holds the fish which is to cure his father Tobit. Such pictures are often votive offerings for escape from blindness. (Read the story in the Apocrypha.) The springy step of all the characters is essentially Botticellian. Notice the contrasted faces of the elder St. Michael; the affable Archangel, Raphael, who holds the boy's hand; and the spiritual Gabriel, with the Annunciation lily. Study these three Archangels closely. I advise you to compare all these Botticellis, noticing particularly the peculiar sense of movement, the tripping grace and lightness of his figures, as well as the spiritual and elusive tone of his somewhat morbid faces. Botticelli paints souls, where Ghirlandajo paints bodies.

(You cannot spend too much time in these three rooms, which form a perfect history of the art of the Renaissance. Supplement them by visits to the Brancacci Chapel at the Carmine, and a run over to Prato, where you will find the finest works of Filippo Lippi.)

Now, go along the Michael Angelo corridor as far as the **Long Gallery**, and pass into the

SALA PRIMA TOSCANA.

This contains works of the earlier mediæval type, the culminating point of Giottesque painting.

In front of you as you enter, on easels in the middle, are two of the noblest and most beautiful pictures of the early 15th century. That to the L is **Gentile da Fabriano's** Adoration of the Magi, the most gorgeous altar-piece of the **Early Umbrian School**, still enclosed in its original setting of three arches. This great work, which comes from the Sacristy of Santa Trinità in Florence, should be closely studied in all its details. Contrary to custom, the Madonna occupies the L field. The ruined temple and shed to the R, the attendants examining the Elder King's gift, the group of the Madonna and Child, with Joseph in his conventional yellow robe, and the Star which stands "over the place where the young Child was," should all be observed and compared with other pictures. (I may mention parenthetically that the Star of Bethlehem in Adorations is in itself worth study, being sometimes inscribed with the human face, and sometimes developed in curious fashions.) Examine also the group of the Three Kings, the eldest of whom, as usual, is kneeling, having presented his gift and removed his crown; while the second is in the act of offering, and the third and youngest, just dismounted from his horse, is having his spurs removed by an obsequious attendant. The exquisite decorative work of their robes, the finest product of the Early Umbrian School, deserves close attention. Note, next, the cavern of the Apocryphal Gospels in the background, with the inevitable ox and ass of the Nativity. The two or three servants who formed the sole train of the Magi in earlier works have here developed into a great company of attendants, mounted on horses and camels, to mark their oriental origin, and dressed in what Gentile took to be the correct costumes of Asia and Africa. Note the excellent drawing (for that date) of some of the horses, and the tolerably successful attempts at foreshortening. Observe likewise the monkeys, the hunting leopard, the falcons, and the other strange animals in the train of the Kings, to suggest orientalism. All this part of the picture should be closely compared with the inexpressibly lovely Benozzo Gozzoli of the Procession of the Kings in the

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Riccardi Palace. The face of the Young King is repeated in one of the suits to the extreme R. Examine all these faces separately, and observe their characterization. Do not overlook the fact that the principal ornaments in this splendid picture are raised in plaster or gesso-work, and then gilt and painted.

The background of the main picture also contains three separate scenes of the same history. In the L arch, the Three Kings, in their own country, behold the Star from the summit of a mountain. In the centre arch, they ride in procession to enter Jerusalem and enquire the way of Herod. In the R arch, they are seen returning to their own country. Do not be satisfied, however, with merely identifying these points to which I call attention; if you look for yourself, you will find others in abundance well worth your notice. This is a picture before which you should sit for long periods together.

Two subjects remain in the predella, the third is missing here (now in the Louvre, Presentation in the Temple). To the L is the Nativity, with the angels appearing to the shepherds. In the centre is the Flight into Egypt.

The gable-ends or *cuspidi* also contain figures, which do not seem to me by the same hand. R and L, the Annunciation, in two separate lozenges; centre, the Eternal Father, blessing. The scrolls with names will enable you to identify the recumbent kings and prophets.

This picture, dated 1423, strikes the keynote for early Umbrian art. Observe how its Madonna leads gradually up to Perugino and Raphael. Softness, ecstatic piety, and elaborate decoration are Umbrian notes. You cannot study this work too long or too carefully.

The second of these great pictures is **Fra Angelico's** Descent from the Cross,—his finest work outside the realm of fresco. This also deserves the closest study. Observe that, in spite of its large size, it is essentially miniature. To the L is the group of the Mater Dolorosa and the mourning Maries. Hard by, the Magdalen, recognisable (as always) by her long golden hair, is passionately kissing the

feet of the dead Saviour. St. Nicodemus and St. Joseph of Arimathea—the latter a lovely face,—distinguished by their haloes, are letting down the sacred body from the Cross, which St. John and another believer receive below. To the extreme R is a group of minor disciples, one of whom (distinguished by rays, but I cannot identify him) exhibits the Crown of Thorns and the three nails to the others. The figure in red in the foreground is possibly intended for St. Longinus. Above, in the arches, are sympathising angels. This is a glorious work, full of profound feeling. The towers and wall of the city, recalling those of Florence, should also be noticed. The trees and landscape are still purely conventional.

On the frame, are figures of saints: L, St. Michael the Archangel, a glorious realisation; St. Francis with the Stigmata; St. Andrew; and St. Bernardino of Siena; R, St. Peter with the keys; St. Peter Martyr with his wounded head; St. Paul with the sword (observe the type); and a bearded St. Dominic, with his red star and lily. In the gable ends or *cuspidi* are three saints by Don Lorenzo Monaco, who can usually be recognised by the extreme length and curious bend of his figures. (See him better at the Uffizi.) L, Christ and the Magdalen in the garden; centre, the Resurrection; R, the three Maries at the tomb. Compare with the Annunciation just to the right on the wall, by the same painter.

Now begin at the **L wall** by the door. These pictures represent the **earliest art of Tuscany**, and are mostly altar-pieces.

High up, a curious "Byzantine" (say rather, barbaric) figure of St. Mary Magdalen, as the Penitent in Provence (see Mrs. Jameson). As always in this subject, she is clad entirely in her own hair, which the modesty of the early Christian artist has represented as covering her from head to foot like a robe. It is here rather red than golden. She holds a scroll with the rhyming Latin inscription,—

Ne desperetis, vos qui peccare soletis,
Exemploque meo vos reparate Deo:

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that is to say: "Despair not ye who are wont to sin, and by my example make your peace with God." At its sides are eight small stories from the Life of the Saint, biblical and legendary. Beginning at the top, L, the Magdalen washing the feet of Christ; the canopy represents a house; the tower shows that it takes place in a city; R, the Resurrection of Lazarus, represented (as in all early pictures) as a mummy; note the tower, and the bystanders holding their noses. Second tier: L, Christ and the Magdalen in the garden; R, she goes to Marseilles, with Martha and St. Maximin, and converts the people of that city, which observe in the background. Third tier: L, she takes refuge as a Penitent, now clad only in her luxuriant hair, in the Sainte Baume (a holy cave in Provence), where she is daily raised to see the Beatific Vision by four angels. (Look out for later representations of this subject, often improperly described as the Assumption of the Magdalen.) R, the Magdalen, at the mouth of the cave, has the holy wafer brought her by an angel. Fourth tier: L, St. Maximin, warned by an angel that the Magdalen is dying, brings her the Holy Sacrament to her cave; R, he buries the Magdalen at Marseilles; canopy and tower again representing church and city.

Beneath this, 100, similar early figure of St. John in the desert, with his own head in a charger before him: ill described as Byzantine.

101. Curious barbaric picture of Madonna and Saints, with scenes from the life of Christ: brought from the Franciscan convent of Santa Chiara at Lucca. The saints can be sufficiently identified by their inscriptions. Compare the quaint St. Michael with Fra Angelico's, and the St. Anthony and St. Francis with those later types with which we are already familiar. Never forget that these rude early works form the basis of all later representations. Notice Santa Chiara, to whom the work is dedicated (see Baedeker, Assisi).

102. Cimabue, Madonna and angels, resembling the picture in Santa Maria Novella, but with a considerable

variation in the angelic figures, here rather less successful. It is, I think, an earlier picture. Beneath it, four prophets in an arcade, holding scrolls with inscriptions from their own writings, interpreted by mediaeval theologians as prophecies of the Holy Virgin.

Next it, 103. A six ^{or} altar-piece by Giotto, with same central subject, where the difference of treatment and the advance in art made by the great painter are tolerably conspicuous. At the same time, Giotto is never by any means so interesting or free in altar-pieces as in fresco. The best figures here are the angels in the foreground. The details of both these pictures deserve attentive study and comparison.

Then, 116, Taddeo Gaddi, *The Entombment*, with the risen Christ in a mandorla above, and angels exhibiting the instruments of the Passion. The attendant St. John and other figures in this fine work should be compared with the corresponding personages in Fra Angelico's *Descent from the Cross*. They serve to show how much the Friar of San Marco borrowed from his predecessors, and how far he transformed the conceptions he took from them. This is one of the best altar-pieces of the school of Giotto. Do not hurry away from it. The OSM stands for Or San Michele, from which church the picture comes.

127. Agnolo Gaddi, *Madonna and Child*, with six Florentine saints. Note the dates and succession in time of all these painters. Compare the central panel with the Giotto close by to show its ancestry. The other saints are St. Pancratius (from whose church and high altar it comes); St. Nereus; and St. John the Evangelist: St. John the Baptist; St. Achilleus; and Santa Reparata of Florence. For these very old Roman saints, little known in Florence save at this ancient church, consult Mrs. Jameson. Omit the predella for the moment.

Beneath these pictures are a *set of panels*, attributed to Giotto, and representing scenes in the Life of Christ. They originally formed part of a chest or cupboard in the Sacristy of the church of Santa Croce in Florence, as the very similar series by Duccio still do at Siena (if you go to Siena, you

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should compare the two). Though not important works, they deserve study from the point of view of development. Note, for example, in the first of the series, the Visitation, the relative positions of the Madonna and St. Elizabeth, and the arch in the background—an accessory which afterwards becomes of such importance in the Pacchiarotto in an adjacent room, and in the Mariotto Albertinelli in the Uffizi. Observe, similarly, the quaint Giottoesque shepherds in the second of the series: their head-dress is characteristic: you will meet it in many Giottoes. The Magi, with their one horse each, may be well compared with the accession of wealth in Gentile del Fabriano; while the position of the elder king and the crown of the second are worth notice for comparison. Observe how almost invariably the eldest king has removed his crown and presented his gift at the moment of the action. Earlier works are always simpler in their motives: never forget this principle. Not less characteristic is the Presentation in the Temple, with fire in the altar, where the figures of St. Joseph, *x*, and St. Simeon, *l*, are extremely typical. The Baptism has the unusual feature of the Baptist and the angels on the *same* bank, while a second figure waits beyond with the towel. The Transfiguration prepares you for Fra Angelico's in St. Marco. The Last Supper, with Judas leaving the table, is an interesting variant. The Resurrection shows most of the conventional features. The Doubting Thomas also sheds light on subsequent treatments.

Compare these works with those in the predella of the Agnolo Gaddi, where the story of Joachim and Anna, with which you are now, I hope, familiar, is similarly related. Joachim expelled from the Temple, with the angel announcing to him the future birth of the Virgin, ought by this time to be a transparent scene. In the Meeting at the Golden Gate you will recognise the angel who brings together the heads of wife and husband, as in the lunette at Santa Maria Novella. The Birth of the Virgin has, in a very simple form, all the characteristic elements of this picture. So has the Presentation in the Temple, with its

flight of steps and its symbolical building. Most interesting of all is the Annunciation, which should be closely compared with similar representations.

Beneath this Agnolo Gaddi, again, are a small series, also attributed to Giotto, of the Life of St. Francis. The scenes are the conventional ones: compare with Santa Croce: St. Francis divesting himself of his clothes and worldly goods to become the spouse of poverty: St. Peter shows Innocent III. in a dream the falling church (St. John Lateran at Rome) sustained by St. Francis: The Confirmation of the Rules of the Order. St. Francis appears in a chariot of fire (121). He descends to be present at the martyrdom of Franciscan brothers at Ceuta, etc. The scene of St. Francis receiving the Stigmata is closely similar (with its six-winged seraph and its two little churches) to the great altar-piece from San Francesco at Pisa, now preserved in the Louvre. Note its arrangement. Next it, L, St. Francis appearing at Arles while St. Anthony of Padua is preaching, recalls the fresco in Santa Croce. Indeed, all the members of this little series may be very well collated with the frescoes of similar scenes in the Bardi Chapel. (Go also to Santa Trinità for the Ghirlandajos.)

End wall, 129, altar-piece of the Coronation of the Virgin, with attendant saints. All are named on the frame: so are the painters. Observe the saints and their symbols—especially Santa Felicità, for whose convent it was painted. Notice also the usual group of angels playing musical instruments, who develop later into such beautiful accessories. It may be worth while to note that these early altar-pieces give types for the faces of the apostles and saints which can afterwards be employed to elucidate works of the Renaissance, especially Last Suppers. Left panel, Spinello: centre, Lorenzo: right, Niccolò.

R of the door, two stories from the Life of St. Nicolas of Bari. In the upper one, he appears in the sky to resuscitate a dead child, where the double figure, dead and living, is characteristic. For the legends in full you must see Mrs. Jameson.

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134. Ambrogio Lorenzetti (one of the best of the early School of Siena), the Presentation in the Temple. Note the positions of St. John and the Madonna, St. Simeon and St. Anne, whose names are legibly inscribed on their haloes. Observe also the architecture of the temple, and note that in early pictures churches and other buildings are represented as interiors by the simple device of removing one side, exactly as in a doll's house.

All the early altar-pieces on this wall deserve attention. Do not omit St. Nicolas of Bari throwing the three purses as a dowry into the window of the poor nobleman with three starving daughters. One is already thrown and being presented: the saint is holding the other two. St. Nicolas was the patron saint of pawnbrokers (they "freely lend to all the poor who leave a pledge behind"), hence his three golden balls are the badge of that trade.

137. The Annunciation, with saints, among whom St. John of Florence and St. Dominic are conspicuous. All are named on the frame, and should be separately identified. The wall behind the Madonna and angel, the curtain, and the bedroom in the background, are all conventional. Notice the frequent peacocks' wings given to Gabriel. Observe, in the predella, Pope Gregory the Great, with the dove whispering at his ear as always. I do not particularise in these altar-pieces, because, as a rule, the names of the saints are marked, and all you require is the time to study them. The longer you look, the better will you understand Italian art in general.

The next picture, 139, shows itself doubly to be a Franciscan and a Florentine picture. It has the Medici saint, St. Lawrence, beside the Florentine St. John Baptist; while on the other side stand St. Francis and St. Stephen, the latter, as often, with the stones of his martyrdom on his head, and in the rich dress of a deacon. The donor was probably a Catherine, because (though it was painted for a Franciscan convent of Santa Chiara, as the inscription states) at the Madonna's side stand St. Catherine of Siena, the Dominican nun, and St. Catherine of Alexandria, the princess, with

her wheel. In the predella, observe the Adoration of the Magi, where attitudes, camels, and other details, lead up in many ways to later treatments.

140 is a characteristic Holy Trinity, with St. Romuald the Abbot and St. Andrew the Apostle. The chief subject of the predella is the Temptation of St. Anthony. In another predella, below it, notice the Presentation of the Virgin in the Temple and the Marriage of the Virgin, all the elements in which should be closely compared with the frescoes at Santa Croce.

143 is an Annunciation, by Don Lorenzo Monaco, where the floating angel, just alighting on his errand, and the shrinking Madonna, represent an alternative treatment of the subject from that in Neri di Bicci. Look out in future for these floating Gabriels. Note that while no marked division here exists between Gabriel and Our Lady, the two figures are yet isolated in separate compartments of the tabernacle. The saints are named. St. Priscus shows this work to have been probably painted for a citizen of Bologna, of which town he is patron, though it comes here direct from the Badia in Florence.

147 introduces us to a different world. It was usual in mediæval Florence to give a bride a chest to hold her trousseau, and the fronts of such chests were often painted. This example represents a marriage between the Adimari and Ricasoli families, and is interesting from the point of view of costume and fashion. The *loggia* is that of the Adimari family.

The Neri di Bicci, 148, uninteresting as art, has curious types of St. Mary Magdalen, St. Margaret, St. Agnes, and St. Catherine, each with her symbol. These insipid saints have little but their symbolical significance to recommend them; yet they deserve attention as leading up to later representations.

On the window wall, notice 155, a picture which seems to lead up to or reflect the manner of Botticelli.

Near the door, 164, Luca Signorelli. Not a pleasing example of the great master. The Archangel St. Michael,

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The next room, the

SALA SECONDA, 1483-

is chiefly interesting as containing, on an easel in the centre, **Ghirlandajo's magnificent Adoration of the Shepherds. In its wealth of detail and allusiveness, its classical touches and architecture, its triumphal arch, its sarcophagus, etc., this is a typical Renaissance work. As commonly happens with Ghirlandajo, the shepherds are clearly portraits, and admirable portraits, of contemporary Florentines. Notice the beautiful iris on the R, representing the Florentine lily. Also the goldfinch, close to the Divine Child, and Joseph's saddle to the L. The distance represents the Approach of the Magi, and may be well compared with the Gentile da Fabriano. Note how the oriental character of the head-dress survives. The landscape, though a little hard, is fine and realistic. The contrast between the ruined temple and the rough shed built over it is very graphic. Not a detail of the *technique* should be left unnoticed. Observe, for example, the exquisite painting of the kneeling shepherd's woollen cap, and the straws and thatch throughout the picture. The Madonna is characteristic of the Florentine ideal of Ghirlandajo's period. The ox and ass, on the other hand, are a little unworthy of so great an artist.

On the walls of this room are pictures, mostly of secondary interest, belonging to the age of the High Renaissance. R of the door are a series of good heads by Fra Bartolomeo, the best of which is that of St. Dominic, with his finger to his lips, to enforce the Dominican rule of silence.

Above them, a fine Madonna and Child by Mariotto Albertinelli, where the figures of St. Dominic with his lily, St. Nicolas of Bari with his three golden balls, and the ascetic St. Jerome with his cardinal's hat and lion, will now be familiar. But the finest figure is that with a sword, to

the 1, representing St. Julian, the patron saint of Rimini. The fly-away little angels and the unhappy canopy foreshadow the decadence.

Better far is Mariotto's Annunciation, adjacent, where the addition of the heavenly choir above is a novel feature. The shrinking position of the Madonna may well be compared with the earlier specimens, and with the beautiful Andrea del Sarto in the Uffizi.

Beyond, 171 and 173, two Madonnas by Fra Bartolommeo, which may be taken as typical specimens of his style in fresco. Compare with the heads to the 1 in order to form your conception of this great but ill-advised painter, who led the way to so much of the decadence.

Between them, 172, also by Fra Bartolommeo: Savonarola in the character of St. Peter Martyr, a forcible but singularly unpleasant portrait.

Above it, 170, Fra Paolino, Madonna and Child with saints. Interesting as showing the grouping that came in with the High Renaissance, and the transformation effected in the character of the symbols. These canopied thrones belong to the age of Fra Bartolommeo. The Magdalen can only be known by her box of ointment. St. Catherine of Siena, to whom the infant Christ extends a hand, seems to be painted just for the sake of her drapery. St. Dominic with his lily becomes an insipid monk, and even the ascetic face of St. Bernardino of Siena almost loses its distinctive beauty. The attitude of St. Antony of Padua, pointing with his hand in order to call St. Catherine's attention to what is happening, as though she were likely to overlook it, is in the vilest taste. Altogether, a sad falling off from the purity and spirituality of the three great rooms of Botticelli and Perugino. This picture comes from the convent of Santa Caterina in Florence.

174, The Madonna letting drop the Sacra Cintola to St. Thomas, is a far more pleasing specimen of Fra Paolino. The kneeling Thomas has dignity and beauty, and is not entirely painted for the sake of his feet. St. Francis is a sufficiently commonplace monk, but St. John the Baptist

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has not wholly lost his earlier beauty. The tomb full of lilies is pleasingly rendered, and the figures of St. Elizabeth of Hungary (or is it St. Rose?) and St. Ursula with her arrow behind have simplicity and dignity. This is of course a Franciscan picture: it comes from the convent of St. Ursula in Florence. The little frieze of saints by Michele Ghirlandajo, beneath it, is worthy of notice. The second of the series is Santa Reparata.

The other pictures in this room can, I think, be sufficiently interpreted by the reader in person.

177, Sogliani, the angel Raphael, with Tobias and the fish. As the angel carries the sacred remedy, this was probably a blindness *ex voto*. To the left, St. Augustine.

The Pietà, above, by Fra Bartolommeo and Fra Paolino, is noticeable for its Dominican saints. You will know them by this time.

A second group of the Madonna letting drop her girdle to St. Thomas, by Sogliani, may be instructively compared with Fra Paolino.

The late Renaissance pictures on the rest of the wall need little comment. The

SALA TERZA.

contains works of the 16th and 17th centuries, mostly as unpleasant as theatrical gesture and false taste can make them.

198, Alessandro Allori's Annunciation, while preserving many of the traditional features, is yet a noble and valuable monument of absolute vulgarity. The fly-away Gabriel, with coarsely painted lily, the cloud on which he rests in defiance of gravitation, the cherubs behind, the third-rate actress who represents Our Lady, the roses on the floor, and the attitudes of the hands in both the chief characters, are as vile as Allori could make them. But the crowning point of bad taste in this picture is surely the eldest of the boy-angels, just out of school, and apparently sprawling in ambush on a cloud to play some practical joke on an unseen person. Comparison of this hateful Annunciation with the purity and simplicity of Fra Angelico's at San

Marco will give you a measure of the degradation of sacred art under the later Medici.

203, Carlo Dolci's Eternal Father may be taken as in another way a splendid specimen of false sentiment and bad colouring.

205, Cigoli's St. Francis, admirably illustrates the attempt on the part of an artist who does not feel to express feeling.

Most of these pictures deserve some notice because, as foils to the earlier works, they excellently exhibit the chief faults to be avoided in painting. Sit in front of them, and then look through the open door at the great Ghirlandajo, if you wish to measure the distance that separates the 15th from the later 16th and 17th centuries. Cigoli's Martyrdom of Stephen, however, has rather more merit both in drawing and colouring: and one or two of the other pictures in the room just serve to redeem it from utter nothingness. Such as they are, the reader will now be able to understand them for himself without further description.

Return through the Cupola and the first part of the Corridor to the room on the L, the

SALA DEL BEATO ANGELICO.

This room contains numerous smaller works of Fra Angelico and his contemporaries.

L of the door, 227, Fra Angelico, Madonna and Child enthroned, under a niche, with Franciscan and Medici saints on either side. This work is interesting for the transitional stage it shows in the development of these Madonna pictures. The saints are now grouped in a comparatively natural manner, but the arches behind them show reminiscences of the earlier tabernacle and altar-piece arrangement. L of the throne, on a raised marble dais, a step below the level of our Lady, stand the Medici saints, Cosmo and Damian, in their red deacons' robes, with their boxes of ointment and palms of martyrdom (note here as always that the most important saints for the purpose of the picture are to the Madonna's R, and the spectator's L). On the opposite side, balancing them, and equally raised on the

dals, are St. John the Evangelist and St. Lawrence with his deacon's robe and palm of martyrdom. Below, on the ground, stand the Dominican St. Peter Martyr, with his wounded head, and the Franciscan St. Francis, with the Stigmata, in the robes of their orders. Observe that the later historical saints stand on a lower level than their legendary predecessors. The face and dress of the Madonna, the stiff draped Giottesque child, the star on Our Lady's shoulder, and many other accessories deserve close study. This picture is one which *marks time* in the progress of painting. Compare the arrangement of saints here with the Giottesque altar-pieces just outside, and then with the quite naturalistic arrangements in the three rooms of the great 15th century painters.

One of these works begins a series by Fra Angelico of the Life of Christ,—small panel-pictures (from the doors of a press in the Annunziata), some of them of comparatively little artistic merit, but all interesting from the point of view of development. (The first three, as they stand, do not seem to me to be Fra Angelico's at all.) Notice particularly the scene of the Baptism, for comparison with the Verrocchio in an adjoining room. The position of the Baptist and the small symbolical Jordan are highly typical. Verses from the Vulgate beneath explain the subjects. Above are prophecies from the Old Testament, supposed to foreshadow the events here pictured. In 234, an Annunciation, with its loggia and garden background, is very noteworthy. Here, only a doorway separates the Madonna from the announcing angel. The Adoration of the Magi in the same set may be well compared with Gentile da Fabriano. The Massacre of the Innocents, on the other hand, shows Fra Angelico's marked inability to deal with dramatic action, and especially with scenes of cruelty. In the Sacred Wheel, in 235, observe the curious figures of the four Evangelists, at the cardinal points of the centre, each with human body, but with the head of his beast as a symbol. The whole of this mystic wheel, explained by its inscriptions, deserves close attention. The Circumcision and the *Flight into Egypt

below are entirely conventional. Note the inefficient drawing of the ass. Compare the St. Joseph with that in the upper panel of 236, the Nativity, where the type of this saint continually repeated by Fra Angelico will become apparent. In 237, **Judas Receiving the Money is especially spirited: the dramatic element is rare in Fra Angelico. The Last Supper, close by, is noteworthy as a historical delineation, for comparison with the mystical one on the walls of San Marco. The scenes of the Buffeting and the Flagellation again exhibit Fra Angelico's limitations. I advise attentive study of all these little works, many of which are of high merit: make careful comparisons with the same subjects in the Giotto's and elsewhere.

243, also by Fra Angelico, contains a graphic account of the **history of St. Cosmo and St. Damian, the holy physicians who despised money, and who in the lower L hand compartment are represented as declining the heavy fees proffered by a wealthy woman. (Or rather, St. Cosmo refuses, and St. Damian accepts, because the lady asks him to take it in the name of the Lord.) The other subjects relate the trial of the two saints, with their three younger brethren, and the attempts successively made to drown them, from which death they are saved by angels; to burn them alive, when the flames seize upon their persecutors; to crucify and stone them, when the stones recoil on the heads of the senders and the arrows bend round to strike the assailants; and finally the last successful effort to behead them—a punishment which no saint except St. Denis ever survives. This is a very miraculous story, delineated with perfect faith and naïveté, in a series of exquisite miniatures, far superior in execution to the Life of Christ. They formed a *gradino* at the Annunziata. Observe the complete mediævalism of the details, untouched as yet by the slightest Renaissance tendency. The Roman official who condemns them is dressed like a Florentine gentleman of the period; there is no archæology.

Above, 241 and 242, two good portraits of Vallombrosan monks by Perugino, who was largely employed in commis-

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sions for that monastery, and who painted for it his magnifi-
cent Assumption. The figures are those of the General of
the Order, and of the Abbot of the monastery ; and they
stood originally at the side of the Assumption, looking up at
the Virgin—whence their attitudes.

Still higher, Madonna and Child, by Fra Angelico,
exhibiting advance in freedom of treatment over the more
Giottesque model in 227. Compare these carefully.

249, etc., other little panels by Fra Angelico, containing
a Pieta, Adoration of the Magi, etc., with scenes in the
background.

Beyond these, L, continuation of the Life of Christ. In
the Raising of Lazarus, note the curious swathing of the
mummy-like figure, which earlier still was represented as an
actual mummy. The Entry into Jerusalem contains some
excellent characters. The Washing of the Apostles' feet
betrays Fra Angelico's lack of accurate knowledge in per-
spective and foreshortening. The Last Supper has points
of resemblance with the mystic treatment in San Marco.
In Christ before Pilate, notice once more the pure medi-
ævalism of the treatment, as contrasted with such Roman
and antiquarian touches as are given to similar scenes by
Ghirlandajo and Filippino Lippi. The Jewish faces of the
priests are admirably rendered. The Betrayal of Christ
has the usual episode of Peter cutting off the ear of
Malchus.

In the next group, 253, note the scorpion tabards of the
soldiers on the Way to Calvary, and the parting of the
raiment. Beneath it, Christ in Limbo delivers Adam and
Eve and the holy dead, among whom King David is con-
spicuous. Observe the red cross of the banner, universal in
this subject, the usual demon crushed under the gate, and
the others baffled in the L background. The Last Judgment
beneath it, is interesting for comparison with the larger
tabernacle on the end wall of this room. Observe the
attitude of Christ, displaying His wounded hands in mercy,
as in most representations of this subject, from the frescoes
in the Campo Santo at Pisa onward. (Compare the fine

Fra Bartolommeo and Mariotto Albertinelli in the Hospital of Santa Maria Nuova. A study of this subject, beginning at Pisa, and culminating in the Sistine Chapel, is most interesting.) Note the Madonna, apostles, and patriarchs, surrounding the Christ, and the sweet little angels below embracing the just, among whom a Dominican figure is conspicuous. The damned, to the L of the Saviour, display Fra Angelico's usual inability to deal with what is not ecstatic and beautiful.

The last set of the series, containing the Passion, Ascension, etc., is interesting (amongst other things) for its Descent of the Holy Ghost, with the various nations below hearing the apostles speak with tongues, which may be well compared with the fresco in the Spanish Chapel. Not one of these little scenes is without interest from the point of view of comparative treatment with others elsewhere. Go through them carefully, and note the prophetic verses.

On the same wall, 247, the Dominican painter has also represented the School of the great Dominican teacher, St. Thomas Aquinas, with the three discomfited heretics (Averrhoes, Sabellius, Guillaume de St. Amour) at his feet as usual. Compare the Benozzo Gozzoli in the Louvre.

Above this, 246, a fine Deposition, with a few adoring saints who do not belong to the subject. Amongst them, to the L, is conspicuous St. Dominic. This picture belonged to a religious body which accompanied condemned criminals to the scaffold.

End wall, 257, two stories from the lives of St. Cosmo and St. Damian, by Fra Angelico. They fix the leg of a dead Moor to a sick white man, on whom they have practised amputation. Below, their burial with their three brethren: in the background, a somewhat imaginative camel, denoting foreignness and orientalism.

The dainty little Annunciation by Ghirlandajo, above, should be noticed.

260. Simone Bolognese, an extremely rude but interesting picture of the Nativity, where the star, the attitude of the ass, the shepherd hearing the angels, and the very unreal

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sheep in the foreground should all be noted. The wattles and saddle are characteristic of the subject.

Above it, a charming early Tabernacle, 259, 14th century, with the Madonna and Child, which may be well compared both with Giotto and Fra Angelico. On the wings above, an Annunciation, with the Madonna and angel separated as usual : notice this arrangement, which often recurs. Beneath is a Crucifixion ; with St. John Baptist, St. Catherine and other saints. This is one of the most beautiful tabernacles of its period : its fine work should be observed.

266. *Fra Angelico's celebrated Last Judgment, a picture which may be well compared with the Orcagna in Santa Maria. In the centre, above, Christ in a mandorla, surrounded by adoring angels whose symbolical colours and various hierarchies you will find explained by Mrs. Jameson. Beneath, the angels of the last trump. R and L of the Saviour, the Madonna and St. John Baptist. Then, the apostles and patriarchs, with their symbols, among whom may be noted also St. Dominic on the extreme L and St. Francis on the extreme R, with other monastic founders, especially of Florentine or neighbouring bodies, (Vallombrosians, Camaldolesi.) The terrestrial scene has for its centre a vault or cemetery, with open empty tombs from which the dead have risen. (See also at Pisa.) To the L (the Saviour's R as usual) are the blessed risen, welcomed and embraced by charming little angels, who lead them onward as in a mazy dance to the Heavenly City. The robes and orders of the monks should be observed, as also the various grades of popes, bishops, and other ecclesiastical functionaries. Note that this is essentially a *representative assemblage* of the Church Triumphant, in which, it must be admitted, the lay element figures but sparingly. To the R, the damned are being hurried away to hell by demons. Among them are not only the great and mighty of the earth,—kings, queens, etc.,—but also false monks who loved money better than their profession, as typified by the bag round the neck of one in the foreground. Every one of these lost souls also is representative. Note the bats' faces and wings of the

demons. To the extreme R is Hell, divided into the usual mediaeval regions, and best explained by reference to Dante. (See also the Orcagna at Santa Maria Novella.) The personal devil devouring souls below recalls the figure in the Campo Santo at Pisa. Do not overlook the jaws of Death.

Every detail of this interesting picture should be noted and carefully studied. Nothing can be lovelier than the scene of angelic peace on the R; few things uglier than the opposite torments, attributed, as usual, to another hand. The picture comes from the monastery degli Angeli in Florence, whence the large and charming part assigned in it to angels.

Above it, 265, Madonna and Child with saints, by Fra Angelico. Compare the canopy and niches, from the point of view of evolution, with those of the large picture almost opposite. To the L, a group of Franciscan saints, Antony of Padua, Louis of Toulouse, and Francis: (it comes from a Franciscan retreat at Mugello.) To the R, the Medici saints, Cosmo and Damian, and St. Peter Martyr. The child is here nude, a rare case with Fra Angelico. Note always this point, and observe its early occurrences.

Close by, 268 and 269. Two little panels of the 16th century, interesting for their treatment of the Annunciation, and St. Thomas Aquinas and St. Dominic.

L wall, 272, an interesting St. Elizabeth of Hungary, sheltering under her mantle her votaries. The arrangement of the mantle and the angels who sustain it should be noted as characteristic of similar subjects, common elsewhere.

By the window wall, several early panel pieces, the most interesting of which is 277, with St. Francis receiving the Stigmata, where the seraph, saint, Brother Leo, and attendant buildings, are all characteristic. Compare the Giotto in another room in this building. The St. Paul on the way to Damascus is a less usual subject, interestingly treated. Note that the sword has not been forgotten.

277. Another St. Francis receiving the Stigmata, closely resembling the picture in the Louvre of the same subject. Compare all the examples of this theme in the present

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gallery, noting the position of the Seraph-winged Christ, the buildings, etc.

281. Fra Angelico, another Madonna and Child, with characteristic angels. In the foreground, with its singular early Romanesque mosaic, (which should be carefully noted,) the Medici saints kneeling. To the R, the two great Dominicans, St. Dominic and Peter Martyr, with St. Francis. To the L St. Lawrence, St. John Baptist, St. Stephen.

This is a fine altar-piece, though greatly damaged. Note always whether the Christ holds a globe, a goldfinch, or a pomegranate.

In the next window, a series of stories by Granacci, sufficiently described by their labels, but worthy of all attention.

On the easel 263, Filippo Lippi, the Annunciation (curiously divided,) and St. John Baptist of Florence. This is a single shutter, with the other half in 264, where St. Antony balances the Baptist.

291. A Trinity of the 15th cent. Notice, in the predella, the arrangement of the arcade in the Annunciation, with the garden in the background. R and L, angelic subjects; St. Michael and the Dragon, St. Raphael and Tobias. The delicious naïveté of the last is worthy of attention.

It is impossible to enter in detail into all the works in this small room, with its rich collection of early panel pictures. The visitor should return to them again and again, spelling out their further meaning for himself by the light of the hints here given, or the official catalogue. But the more you make out for yourself, the better. Remember that every figure is identifiable, and that each in every case has then and there its special meaning. Fully to understand these, you should afterwards consult either the catalogue, or, still better, the description of the principal pictures in Lafenestre's *Florence*. Also, I cannot too strongly recommend that you should go from one picture of a subject to another of the same in this collection, observing the chronology of the works, and the evidences which they show of progress in

art-evolution. As a single example of what I mean, take the Annunciations in this Gallery, and follow them out carefully. Or again, look at the group of saints on either side of the Saviour in 266. Note here on the L the white starry robe of the Madonna, as Queen of Heaven. Next her, St. Peter with his conventional features, and his two keys of gold and iron. Then, beside him, Moses, distinguishable by his horns of light and by the Hebrew inscription on the tablets he carries. In the opposite group, observe similarly, in the place of honour, St. Paul with his sword, close beside the Baptist, behind whom stands St. Agnes with her lamb, and next to her, King David. Above St. Dominic, once more, to the extreme L of the group, the dove whispering at his ear marks the figure of St. Gregory; close by whom the deacon with the palm of martyrdom and the bleeding head is seen to be St. Stephen. I will not go through the whole of this interesting group, but attentive study of the symbols will enable you to identify every one of them. Do not be satisfied with your study of the picture until you are sure that you have understood all its details. If it was worth Fra Angelico's while to discriminate them by signs, it is surely worth your while to spend a few seconds each over them. A useful little book for identifying saints, which also gives you an account of the robes of the various monastic orders, is Miss Greene's *Saints and their Symbols*. You can get it at any bookseller's in Florence. You cannot do better than test this picture by the light so thrown upon it.

Again, in 254, the Entombment, notice the positions of the Crown of Thorns and the nails in the foreground, upon which equal stress is laid in the great Descent from the Cross by the same painter, which stands on the easel beside Gentile del Fabriano's Adoration of the Magi. Recollect in this connection the importance given to these relics from the 13th century onward, by their purchase from the Emperor of the East by St. Louis of France, who had erected the Sainte Chapelle on purpose to contain them. The legend of their preservation had therefore great prominence in the 13th, 14th, and early 15th cents., and it was important that illu-

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trations of the subject should contain some reference to the mode in which these much-revered relics were saved for the adoration of posterity. I offer this hint merely to show the way in which legend and doctrine reacted upon art in the Middle Ages. Look similarly for the nails in the Descent from the Cross by Filippino Lippi and Perugino in the 2nd Botticelli Room, and in Botticelli's Madonna, 88, in the same room, where an angel holds them as well as the Crown of Thorns. You will find in like manner that the series of the Life of Christ by Fra Angelico in this room has in each case above the picture a prophecy from the Old Testament, and below, a verse supposed to be its fulfilment from the New. The more you observe these facts for yourself, the better will you understand both the details introduced into the pictures themselves and the reason for their selection. Mediaeval art embodies a **dogmatic theology** and a theory of life and practice. It can never be fully comprehended without some attention to these facts which condition it.

Visit the Belle Arti often : it contains, on the whole, the finest pictures in Florence. When you have got beyond these notes, go on with Lafenestre ; or else buy the official catalogue, which is in very easy Italian ; it gives you always the original place for which the pictures were painted. Do not be satisfied till you understand them all. And compare, as you go, with the frescoes in churches and the works in the Uffizi. The way to comprehend early art is by comparison.

VI

THE UFFIZI, ETC

[THE centre of modern Florence is occupied by the **Piazza della Signoria**, which contains the **Palazzo Vecchio** and the **Loggia del Lanzi**. This square was once the Forum of the Republic, and round it revolved the political and social life of early Florence.

In the 13th century the Bargello (to be visited later) was the seat of the Florentine Government. But in 1298, about the same time when Santa Croce and the Cathedral were rising above their foundations, the City began to feel the want of a second stronghold for its new democratic (or oligarchic) authorities, and of a fitting hall for its deliberative assemblies. In that year, therefore, the Signoria commissioned the great Arnolfo di Cambio, who was already engaged in building the Duomo, to begin the erection of a vast castle, now known as the **Palazzo Vecchio**. It was evidently based in idea upon the Palazzo Pubblico in the rival town of Siena, the foundations of which appear to have been laid some nine years earlier. The greater part of the building as it now stands represents Arnolfo's original work, though the upper portion of the slender tower is of the 15th century, while the *façade* towards the Via del Leone at the back was added by Vasari in 1540. The courtyard and porch have also suffered great alterations.

The Palazzo Vecchio in its original form was strictly the **Castle of the Guilds of Florence**, which had imposed their rule in the 13th century over the whole city. It was, in short, the stronghold of the commercial oligarchy. The early government of Florence had been mainly aristocratic, and all its functions were performed by the nobles: but by

1282 the *Arts* or Guilds, among which the Wool-Weavers and Silk-Workers were the most important members, had gained possession of the executive power, which they entrusted to their own *Priori* or Guild-Masters. The body thus installed in the Palazzo Vecchio was known as the *Signoria*: it retained power in Florence until the gradual rise of the democratic despotism of the Medici, a wealthy commercial family who favoured the people, and finally made themselves in the 16th century Grand Dukes of Tuscany. (See Villari.) The fortress-like appearance of the Palace is due to the fact that the commercial oligarchy had to hold its own by force *within* the city against the great nobles on the one hand, and popular rising on the other. All Florence, in fact, is clearly built with a constant eye to internal warfare.

In 1376, the Piazza della Signoria was further decorated by the erection of the *Loggia del Lanzi*, a magnificent vaulted arcade for the performance of public functions before the eyes of the citizens. This noble building was perhaps designed by Orcagna, but was certainly carried out by Benci di Cione and Simone di Francesco Talenti. It exhibits the same curious combination of round arches with Gothic detail which is also seen in the neighbouring church of Or San Michele—the chapel of the Guilds. The arcade was known at first as the *Loggia de' Priori* or *della Signoria*; it gained its present name under Cosimo I., who stationed here his German lance-men.

I do not advise a visit to the *interior* of the Palazzo Vecchio until *after* you have seen everything else of importance in Florence, when Baedeker's account will be amply sufficient. But a cursory inspection of the *exterior*, and of the general features of the Piazza, is necessary to an understanding of Florentine history. As you will already have seen in the picture at San Marco, Savonarola was burnt at the stake in this square, near the spot now occupied by the Fountain of Neptune].

I. THE SIGNORIA.

Go along any street, as far as the *Duomo*: then, turn down the *Via Calzaioli*. On your R, as you turn the corner, is the beautiful little *Loggia* of the * **Bigallo**, probably designed by *Oreagna*, and built in 1352. Notice here the peculiar Florentine combination of round arches with Gothic architecture. The statues over the front, towards the *Piazza*, by *Filippo di Cristoforo*, represent a *Madonna and Child*, flanked by *St. Dominic* and *St. Mary Magdalen*.

Continue down the *Via Calzaioli* till you come to the **Piazza della Signoria**. Observe the *façade* of the **Palazzo Vecchio**. Then, enter the **Outer Court**, built by *Michelozzo* (whose hand you will now recognise) in the Renaissance style, in 1432. The elaborate decorations were added in 1565: though very florid, they have a certain picturesqueness which is not unpleasing. The centre is occupied by a charming little * **fountain**, by *Verocchio*, representing a *Boy on a Dolphin*. The surrounding **Sculptures**, as well as those at the door, are by inferior Renaissance artists, and quite uninteresting. So is *Bartolommeo Ammanati's Great Fountain*, in the square, with *Neptune* and *Tritons*. The equestrian * statue (in bronze) of *Cosimo I.*, by *Giovanni da Bologna*, is scarcely more interesting. It has high technical merit, but lacks grace or beauty.

(*Michael Angelo's David* stood till recently at the door of the *Palazzo Vecchio*. So did the *Marzocco*, at present in the *Bargello*.)

Now, turn to the **Loggia del Lanzi**. Note the noble sweep of the large round arches, and the character of the decorations. Observe its resemblance (on a larger scale) to the *Bigallo*. The figures on the frieze above are after designs by *Agnolo Gaddi*, and are fine examples of the characteristic Gothic allegorical personages, with incipient Renaissance leanings. They represent *Faith*, *Hope*, *Charity*, *Temperance*, and *Fortitude*. Identify the symbols with an opera-glass.

Of the pieces of **Sculpture** within the *Loggia*, by far the most important are the two **bronzes**.

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The one facing the Piazza, to the L of the steps, is
** Benvenuto Cellini's Perseus,—one of the most perfect
works of its kind ever cast in metal. The lightness and
delicacy of the workmanship, the airy coquettish grace of
the young hero, as he holds aloft the head of the slaughtered
Medusa, have never been equalled in their own peculiar
bravura manner. The work, however, is rather that of a
glorified artistic silversmith than of a sculptor properly so
called. You can see in every line and limb that the effects
aimed at,—and supremely attained,—are those of decorative
metal-work, not those of greater bronzes and marbles.
Cellini has here transcended the proper limits of his peculiar
art ; and he has done so triumphantly. The result justifies
him. Stand and look, long and often, at this perfect marvel
of technical excellence. When you have exhausted the
central figure, turn to the *reliefs* and *statuettes* at the
base, also by Cellini. (The relief in front, * Perseus rescuing
Andromeda, is a copy ; the original you will see when you visit
the Bargello.) The * four admirable figures in the niches
represent respectively, Jupiter (Zeus) the father of Perseus ;
Danaë, his mother ; Minerva (Athenè) ; and Mercury
(Hermes), both of whom befriended him. (Read up the
story in a Classical Dictionary, if you do not already know
it.) The Latin verses on the base are neat and appro-
priate.

The second bronze, round the corner towards the Uffizi,
is * Donatello's Judith, with the head of Holofernes,
erected in front of the Palazzo Vecchio after the expulsion of
the Medici. It bears the inscription, "Salutis Publicæ
Exemplum." The work, however, is heavy and confused,
and shows that Donatello had not yet wholly mastered the
art of modelling for bronze-casting. The reliefs below are
better, especially that of * Cupid and Psyche.

The other sculpture in the Loggia is of less importance.
By the steps, two lions ; to the R, antique ; to the L,
by Flaminio Vacca. Under the arch, R, marble group of
the * Rape of the Sabines, by Giovanni da Bologna, with
good * relief beneath it. Within, L, modern group of the

Rape of Polyxena, by Fedi, not wholly unworthy of the company in which it finds itself. Centre, the * Dying Ajax (or perhaps, Menelaus with the body of Patroclus) a good antique, probably a Greek original; another example of the same exists at Rome, where it is known as Pasquino. This replica has been greatly restored. R, Hercules slaying the Centaur Nessus, by Giovanni da Bologna: frigid. By the **back wall**, five antique portrait-statues of Vestals or Priestesses: together with a * heroic barbarian female figure, known as the Thusnelda (3rd on the L), and remarkable for its powerful expression of grief on a fine half-savage countenance.

2. THE UFFIZI.

In visiting the **Uffizi**, you proceed round the corner from the Loggia dei Lanzi, and enter a spacious quadrangle, a narrow oblong in shape, and open at the side towards the Palazzo Vecchio. The **Palazzo degli Uffizi**, which girdles this quadrangle, was erected as public offices (whence the name) by Vasari, in 1560, and completed by Alfonso Parigi, in 1580. Round the lower floor runs a continuous arcade, the Portico degli Uffizi, the niches of which, after remaining long empty, have been adorned in our own time with a series of marble statues of distinguished Tuscans, all named below, which it is well worth while some day to go round and inspect or identify. The building contains, in its lower portion, the Post Office, the Central Archives of Tuscany, and the National Library; but of course to the visitor its chief importance is derived from the **Picture Gallery and Sculpture** on the Upper Floor.

[The **Collections** in the Uffizi are, on the whole, the most important and valuable in Florence. In painting, it is true, the Gallery contains fewer fine works of the great Early Renaissance artists than does the Belle Arti; but on the other hand, it is rich in paintings by Raphael, it has some noble designs by Leonardo and Fra Bartolommeo, and it represents more fully than the rival gallery the pictorial art

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of the High Renaissance. Moreover, it is *not* confine to Tuscan and Umbrian works (to which nevertheless I advise you in Florence mainly to address yourself) but has some admirable North Italian and Venetian specimens, by Mantegna, Titian, Giorgione, and others. Outside Italy altogether, it also embraces some noble Flemish, German, and Dutch works, which it will be impossible for you to pass by wholly unnoticed. Then, finally, it has in addition its collection of Sculpture, including several famous works, once unduly over-praised, as well as many antiques, less celebrated in their way, but often more deserving of serious attention. I have endeavoured to note in passing the most important of all these various treasures, giving most attention, it is true, to Tuscan and Umbrian handicraft, but not neglecting the products of other schools, nor the antique sculpture.

As everywhere, my aim here has been purely explanatory. If at times I have diverged into an occasional expression of æsthetic approbation or the opposite, I hope the reader will bear in mind that I never pretend to do so with authority, and that my likes and dislikes are merely those of the average man, not of the professed critic.

Do not attempt to see *all* the Uffizi at one visit, or even any large part of it. Begin with a little bit, and examine that thoroughly. Do not try to combine the paintings and sculpture in any one room; observe them separately on different occasions. Follow for each class the general order here given; you will then find the subject unfold itself naturally. Study Baedeker's excellent Plan of the rooms before you go in. Recollect that the Galleries extend, in three arms, right round the top floor of the entire building, as seen from outside; this will help you to understand the ground-plan of the rooms, as well as the charming glimpses and views from the windows.

A passage, built quaintly over houses and shops, and distinguishable outside, crosses the Ponte Vecchio from the Uffizi to the Pitti. It was designed by the Medici as a means of intercommunication, and also as a place of possible

escape in case of risings or other danger. You can cross by means of it from one Gallery to the other; but you must pay an extra franc for entrance in the middle.]

A. PAINTINGS.

Approach from the Piazza della Signoria. The entrance is by the second door under the portico on the left hand side of the Uffizi Palace. Umbrellas and sticks are left below; tickets (one franc each, free on Sundays) are taken half-way up the stairs, which are numerous and tedious. (Lift, 50 c. each person.) Admission daily, from 10 to 4. (The statues and busts on the Staircase and in the Vestibule, etc., will be treated separately, with the other sculptures.)

The **Long Gallery**, which we first enter, contains for the most part **early works** in painting, many of which are of comparatively slight artistic importance. I advise you to begin with the **early works** alone, not attempting to combine them with the sculpture in the same day. Turn to the R on entering the gallery, and start at the end of the room with the oldest pictures.

1 is a Græco-Byzantine Madonna, (10th cent.) interesting as representative of the starting-point of Italian art. It should be compared with 2, an Italian picture aiming at the same style, (12th cent.) which again leads up (at a distance) to the Cimabue in Santa Maria Novella. Observe the superior technique of the Byzantine. These early Madonnas deserve close attention.

3 is a Crucifix, where the position of the Madonna and St. John on the ends of the arms is highly characteristic: the type survives till quite a late period. By its sides are small scenes from the Passion, the types in which should be carefully noted. The face of the St. Peter, for example, in the upper L compartment, already strikes a keynote; while the Christ in Limbo, delivering Adam and Eve from the jaws of death, contains all the salient elements which you will find, improved and transformed in later versions. Note in crucifixes the point where the two separate nails in the feet, seen in this example and the next, are replaced by the single

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nail, a later representation. Observe also whether the eyes
are open or closed.

4 has the same devices of towers and canopies, to mark
towns and interiors, to which I have already called attention
in the barbaric Magdalen at the Belle Arti.

6, a Crucifix with the single nail, has the position of St.
John and the Virgin well-marked on the cross-pieces. The
pelican feeding her young above is symbolical. It recurs
often. I do not dwell upon these very early works, as they
lack artistic interest: but the visitor who takes the trouble
to examine them in detail, as well as the Madonnas in their
neighbourhood, will be repaid for his trouble. For example
5, by Guido da Siena, an important early Sienese master,
marks decided advance upon 2, and leads the way to the
later Sienese manner, which is already present in embryo in
this picture.

In 7, do not overlook Peter and Paul, and St. Catherine
between the wheels, in the predella.

8. A fine altar-piece, attributed to Giotto, of the Agony in
the Garden, where the angel with the literal cup and the
three sleeping Apostles are highly characteristic of the type.
You have seen them elsewhere in later examples. Note the
little figure of the donor at the side. The Kiss of Judas and
the Parting of the Raiment in the predella must not be
omitted.

9. A Florentine altar-piece, where the Madonna and Child
are flanked by the patron of the city (St. John Baptist), and
the local bishop, San Zanobi, identifiable by the Florentine
lily on his morse or buckle.

10, St. Bartholomew enthroned, with his usual knife, and
angels recalling the manner of Cimabue, was of course
painted for an altar dedicated to the saint. Note these
saints enthroned, in the same way as Our Lady, often with
other saints forming a court around them.

Beside it, two Giottoesque Crucifixions, in the first of
which, 13, the position of the Madonna, the Magdalen, and
St. John, and the angel catching the sacred blood, will by
this time be familiar. In the second, 12, (a Crucifix) note

the gradual approximation to reality in the altered positions of Our Lady and St. John as contrasted with those in earlier Crucifixions.

11 is again a Florentine Madonna, with the two local saints, (John Baptist, Zanobi) a mandorla of cherubs, and angels holding the Florentine lily. Note that this is sometimes represented by the white lily and sometimes by the iris.

14, an altar-piece of the school of Orcagna. St. John the Evangelist, enthroned, with his eagle by his side, trampling on the vices, in a fashion which is characteristic of Dominican painting. They bear their names: Pride, Avarice, Vainglory. Notice, above, the characteristic Christ, holding the Alpha and Omega. You will do well to spend a whole morning (if you can spare the time) in attentive study of these first fourteen numbers. They cast floods of light on subsequent painting.

Beyond the door, 17, Ascension of St. John the Evangelist. An altar-piece closely suggested by Giotto's fresco in Santa Croce. Compare with photographs.

Above it, 15, Pietro Lorenzetti, a characteristic and gentle Sienese Madonna. Compare it with Guido's No. 5. Observe the placid Sienese angels, with their somewhat ill-humoured mouths, drawn fretfully downward, a survival from the morose Byzantine severity. Very early art is never joyous. The inscription is curious, because in it, as in most pictures of the school of Siena, the panel itself speaks in the first person—So-and-so painted me.

16, the story of the Anchorites in the Desert, by Pietro Lorenzetti, is partly reminiscent of the great fresco in the Campo Santo at Pisa. Most of its many episodes you will find explained in Mrs. Jameson. It takes much studying.

Above, 26, good altar-piece by Bernardo Daddi: St. Matthew, St. Nicolas of Bari. Nicolas was the name of the donor.

From this point the technical excellence of the pictures increases rapidly. 20, St. Cecilia, patroness of music, once wrongly attributed to Cimabue. This is a good and stately

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Giottesque figure, for her altar in her old church at Florence, now destroyed. Round it are eight (habitual) stories of her life. L side, (1) her wedding feast (note the music;) (2) she reasons with her husband, Valerian, in favour of virginity: (3) an angel crowns Cecilia and Valerian: (4) Cecilia converts her husband's brother, Tiburtius. R side, (5) the baptism of Tiburtius; (6) her preaching: (7) her trial before a Roman Court: and (8) her martyrdom in flames in her bath. All are quaintly and interestingly treated. See Mrs. Jameson.

The altar-piece above has its names inscribed on it. Its types are worth study.

23. ** Simone Martini and Lippo Memmi, the Annunciation, one of the loveliest altar-pieces of the early school of Siena. The exquisite angel, to the L, bears a branch of olive (beautifully treated) instead of the more usual lily, which, however, stands in a vase to separate him from the Madonna. Note the words of the Salutation (raised in gold) issuing from his mouth, and the inscriptions on his charming flowing ribbons. Do not omit the exquisite work of his robe. Our Lady herself, seated in a dainty inlaid chair, representative of the finest ecclesiastical furniture of this period, shrinks away, as often. The book and curtain are habitual. The Madonna's almond-shaped eyes and somewhat fretful drawn-down mouth still faintly recall Byzantine precedents. But the mild Sienese spirit and fine painting of the piece are admirable. Do not overlook the dove escorted in the centre in a mandorla of cherubs, and the three arches isolating the personages. Linger long over this masterpiece. R and L are two patron saints of Siena, Sant' Ansano and Saint Juliet, with their palms of martyrdom. Here, again, in the inscription, the picture speaks. Compare this exquisite altar-piece in all its details with previous works of the school of Siena. It is one of the loveliest things in this gallery.

In 22, observe the Annunciation, above, in two compartments; the coat of arms; and the singular inscription, 'Hear the other side) probably betokening it as a votive offering from a party to a quarrel, in opposition to some other

already dedicated. (The official catalogue refers it to some court of justice.)

27, attributed to (the doubtful painter) Giotto. A very fine Deposition from the Cross, reminiscent in its principal figures of the Giotto at Padua. The saints to the R, showing the nails, may be well compared as to attitude with the great Fra Angelico at the Belle Arti. To the L are two donors, with their patrons placing their hands on their heads. The one in white is St. Benedict: the other I take to be (not San Zanobi, but) St. Remi, (Remigio) from whose church the picture comes.

28. Agnolo Gaddi, Annunciation, where the loggia, book, dove, vase with lilies, and other particulars, should all be noted. This is an unusually good specimen of its artist. The little scenes in the predella will by this time explain themselves. Note that an interior is still represented by taking out one side of the building. Compare the Adoration and the Presentation with others seen previously. (A Presentation, by the way, can always be distinguished from a Circumcision by the presence of Simeon and Anna, the former of whom usually holds the divine infant.)

29. Niccolò di Piero Gerini, Coronation of the Madonna, with attendant group of Florentine patron saints. From the Mint of Florence. You will recognise the Baptist, Santa Reparata (with her red cross flag); San Zanobi; St. Anne, holding the town of Florence; St. Catherine with her spiked wheel; St. Joseph with the budded staff; St. John the Evangelist (R) holding his Gospel; St. Matthew (L) holding his, with the first word inscribed, etc.

30. School of Agnolo Gaddi, the Doubting Thomas: a characteristic treatment.

31. Another Coronation of the Virgin. The saints are named. Note their characteristics. The one you may fail to recognise is St. Ivo, who is in Florence the patron of orphans. Observe the combination of Francis and Dominic. In the *cuspidi*, Annunciation, in two portions.

36. Another Annunciation, of the School of Orcagna. Here the division, such as it is, is made by means of the

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arches. Unless I mistake, two separate panels have here been united. This often happens in Annunciations.

32. Giovanni da Milano, altar-piece, with group of named saints. Below, choruses of Virgins, Martyrs, Patriarchs, etc. All have their names. Note their characteristics. The picture was painted for the church of Ognissanti (All Saints), whence the assemblage. Catherine and Lucy often go together. The latter has two symbols, both significant of her name: a flame, or her eyes in a dish. Originally only emblems to suggest the name, these marks have later legends attached to them. The two holy martyrs, St. Stephen and St. Lawrence, buried in the same grave, also go together. See in Mrs. Jameson the quaint story of how Laurence, "the courteous Spaniard," turned over on his side to give the best place to the earlier martyr. In the last of the group, the scallop-shell of St. James marks him as the saint to whose great shrine (Santiago de Compostella) pilgrims made religious journeys. The dove at St. Gregory's ear we have often before noted. I cannot too strongly recommend study of such named saints and choruses for identification afterwards. Notice among those below: Reparata, with her flag; Agnes with her lamb; and Margaret with her dragon, among the Virgins; Noah with his ark, among the Patriarchs, and so forth. The Prophets hold distinctive verses in the Vulgate from their own writings. Above, in small circles, the Lord creating heaven and earth.

35. St. Martin dividing his cloak with the beggar: a common French subject, rarer in Italy.

40. Pieta, by Lorenzo Monaco; with symbolical figures in the background of Pilate washing his hands; the Sacred coat; Judas receiving the money; the knife that cut Malchus's ear; Peter and the servant; the sun and moon darkened; the pelican and its young; the crowing cock; the lance of St. Longinus; and many other symbols, the rest of which I leave to the reader. Puzzle it out in detail.

Do not pass by 37, Spinello Aretino, and others, merely because I do not mention them. (In this picture for example,

the halo round the head of St. Longinus, the devil carrying away the soul of the impenitent thief, the parting of the raiment, etc., should all be noticed. The last scene usually occupies the R hand side in historical as opposed to devotional pictures of the Crucifixion. Observe in future which scene is intended.)

39. * Don Lorenzo Monaco, Adoration of the Magi. A fine picture, with the usual long and sinuous bodies and drapery of that peculiar painter. Observe, to the R, the attendants seeing the star and struck with wonder. Also, the Moors in the suite, and the very imaginative camels. I have treated of this picture at much greater length in an article in the *Pall-Mall Magazine* on Adorations in general. The scenes above are by a later hand: observe the very graceful Annunciation.

41. Don Lorenzo Monaco, fine Tabernacle, in its original frame, with Madonna and Child, named saints, and Annunciation. Observe, in almost all these early Madonnas, the draped infant, and note the point where the nude commences.

43. Zanobi Strozzi, Giovanni de' Medici. Interesting chiefly as an early portrait of the shrewd old founder of that great family.

44. The same, St. Lawrence Enthroned on his Gridiron. Below, episodes of his legend. To the R, he releases souls from Purgatory—a hint to pray to him for friends in torment.

45. * Bicci di Lorenzo, Cosmo and Damian, the two Medici saints with their medical instruments and boxes of drugs. The attitudes, I think, are partly suggested by a Byzantine original, though the technique and treatment are of course Florentine of the period. Below, in the predella, two quaint little stories—the miracle of the Moor's leg, and the decapitation of the holy doctors.

46. Madonna Enthroned, with St. Philip and St. John Baptist.

48. Madonna and Child, with L, St. John Baptist of Florence and St. Francis with the Stigmata; R, the

Magdalen and St. John the Evangelist. In the *cuspidi*, St. Peter and St. Paul.

Close by, 49 and 50: interesting little panels of St. Catherine spinning on her wheel, and St. Francis on a symbolical desert.

51. Florentine Madonna, with St. John Baptist, Antony Abbot, Peter, Lawrence. Note, on the frame, the usual symbols of the Magdalen and St. Catherine.

Here is the door to the **First Tuscan Room**, which pass for the present, and continue on along the Long Corridor.

52. Paolo Uccello, Cavalry battle. Interesting as showing his early attempts at movement of horses, foreshortening, etc. This is very bad. His picture in the National Gallery shows an immense advance on this early effort. Observe particularly the hard task he has had in trying to foreshorten the dead horses in the foreground.

53. Neri di Bicci, characteristic Annunciation, on the same model as those in the Belle Arti. Garden, bed-chamber, and all details, are conventional. This is better painted, however, than is usual with Neri.

School of Verrocchio, Madonna, with characteristic Florentine type of the period.

56. Pesellino, (more probably Baldovinetti) Annunciation, with the angel just entering. This somewhat unusual point should be noted. Also, the attitude of the Madonna, reminiscent of Donatello's treatment. The porphyry arcade is also interesting. The cypresses recur. Never pass by an Annunciation unnoticed.

54. Neri di Bicci, wooden Madonna, with angels of the same material, drawing the curtain, and Child opening a pomegranate.

60. Baldovinetti, interesting as a specimen of its rare painter, who aimed at certain effects unusual in his period. Madonna and Child, with Florentine and Medici saints. Cosmo and Damian may be compared with the previous picture in this gallery by Bicci di Lorenzo. Then, St. John Baptist, now growing youthful: he is generally young for the High Renaissance. Beyond, St. Lawrence, with his grid-

iron embroidered on his deacon's robe as a symbol: he represents Lorenzo de' Medici. Behind him, St. Julian for Giuliano de' Medici. Next, St. Peter Martyr and St. Antony Abbot, joint patrons of Piero de' Medici. To balance St. Peter Martyr, St. Francis, kneeling. A very family picture, with Franciscan and Dominican suggestions. The cypresses in the blackground, common elements in such scenes, may be compared with many other adjacent pictures of the period or earlier. This was once a good hard picture, but it has been badly treated. Compare with 56 for technical method.

62. I note mainly as being a rare secular picture of its period.

63. Cosimo Rosselli's Coronation of the Virgin. The utter want of sacredness in its angels' faces is conspicuous. The technique, though hard, has this painter's merits. Note the triple crowns on the two chief personages.

65. Same painter, Adoration of the Magi, where the Florentine portraits to the L are noteworthy. This is, indeed, a picture painted for the sake of its portraiture. The curious character-study in the St. Joseph is worth notice. Observe the tendency towards greater truth in the landscape background.

79. Perhaps Botticelli. Dainty Tuscan Madonna, with typical face, in clouds with angels.

69, 70, 71, 72, 73. Five somewhat insipid figures of Virtues by Pollaiuolo, much injured. The Renaissance frieze and decorations are noteworthy.

64 is amply described on its frame. A good hard picture.

84. Piero d' Cosimo. One of that painter's favourite mythological scenes,—the Marriage of Perseus. Observe the composition and treatment. We here get a new note struck by the Renaissance, both in painting and architecture.

Above it, 75, Charming unknown Tuscan Madonna. Observe in the Madonnas, etc., of this group the increasing nudity of the infant.

80. School of Ghirlandajo. Good hard Madonna and

saints. You will recognise St. Blaise with his wool-carder, St. Antony of Padua, St. Benedict, and St. Antony Abbot. Bishop Blaise is the patron of the wool-trade, one of the staple businesses of mediæval Florence.

Beyond this, unnumbered, Luca Signorelli, two fine pictures, noticeable for their study of the nude and their anatomical knowledge. Luca is in this respect, as in many others, the precursor of Michael Angelo. Art for art's sake is his theory. The shepherds in the background are there only because Luca likes to paint them.

81 and 83. Piero di Cosimo, in two very different moods. The Andromeda is most characteristic. Piero delighted in these grotesque and incongruous monsters. In the Madonna picture, the eagle marks St. John the Evangelist; the lily, St. Antony of Padua; the keys, St. Peter; the cross, San Filippo Benizzi (?); then St. Catherine and St. Margaret, kneeling in the foreground.

90. The beginning of the Decadence. Peruginesque Madonna, in a mandorla, adored by saints who foreshadow the 17th cent. The St. Francis in front leads on to the insipid church pictures of the Baroque period. The others are the Baptist, Jerome, and Antony Abbot.

91. Gerino da Pistoia, Madonna and Saints. I call attention to this picture mainly in order that you may judge for yourself whether the exquisite Cenacolo di Fuligno in the Via Faenza (to be visited later) can really be attributed to this insipid and jejune artist. The San Rocco to the R showing the wound in his leg is a characteristic figure of the painter. The other saints are easily recognised.

In this Long Corridor you have just been able to trace the gradual development of Tuscan art (for the most part as seen in its second or third rate representatives) from the earliest date down to the High Renaissance. We will now proceed into the rooms which contain the worthier representatives of the great age of the early Renaissance. Do not, however, neglect the early works; without them, you can never intelligently understand the later ones.

Return along the Corridor to the first open door marked **Scuola Toscana**. Pass through the first room, and enter the second, opposite, the

SALA TERZA,

which contains the pictures that come first in chronological order among the later painters. This room you cannot study too long. It embraces the finest work of the best period.

Wall to the L, as you enter. Jacopo (Landini) di Casentino's brilliantly coloured Glory of St. Peter, seen enthroned as Pope, with stories from his life on either side. The attendant saints and church dignitaries to whom he distributes honours are symbolical: examine them. Note St. Cosmo. The group of Peter in prison, visited by the angel, to the L, is interesting both in itself and for comparison with the noble Renaissance work in the Brancacci chapel at the Carmine. (Go from one to the other.) To the R, the Crucifixion of Peter. At the ends, 8 Apostles or evangelists, Andrew, John, Philip, Matthew, Thomas, the Jameses, Luke.

Above it, 1515, Mainardi: Beautiful figures of three saints, of whom the chief, St. Stephen, enthroned, is an exquisite modification of the traditional type. Beside him, James and Peter.

** 1285, Recently attributed to Leonardo: it so, an early work. Beautiful Annunciation. Note here again how the traditional features are all retained, including even the garden and the cypresses in the background, (so frequent in early works,) while the whole spirit of the scene is transformed and transfused with the developed artistic ideas of the Renaissance. Observe the exquisite sculpture of the prie-dieu. Our Lady's hands are not Leonardesque. They recall rather the school of Botticelli. This debateable picture may be by Ridolfo Ghirlandajo: but, whoever painted it, it is very beautiful.

1295. *Ghirlandajo's round Adoration of the Magi, one of this great painter's masterpieces: admirably balanced and richly coloured. The Madonna and Child, the Three Kings

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in the foreground, and the Joseph should all be closely noted. Observe the attitudes and actions of the Kings. Their faces are clearly portraits. So are the shepherds, with clear-cut features, (as of Florentine scholars and humanists) in the group to the R, and the delicate lads with Medici faces, near the sheep and horses in the background. Notice the beautiful ruined temple, with its conventional shed or stable, and the ox and ass close by, as well as the admirable painting and foreshortening of the horses. The composition, though full, is admirable: the colour most harmonious. Every detail of this picture, one of the finest specimens of Renaissance art, should be carefully studied, both for comparison with others, and as a specimen of its artist's consummate skill.

I have dealt with this also at greater length in the *Pall-Mall Magazine*, on the subject of Adorations.

1301. Antonio Pollaiuolo: St. James, with his pilgrim's hat and staff, flanked by St. Vincent and St. Eustace. The central saint in such groups is of course the important one. Fine characteristic figures by this good but not very sympathetic painter. He thinks more of anatomy and portraiture than of soul or sacredness. The colour is splendid. The St. Vincent here may well be compared with his brother deacon St. Stephen, in the Mainardi opposite. Painted for the Chapel of St. James (of the Cardinal of Portugal) at San Miniato.

1311. *Lorenzo di Credi, "Touch me Not": Christ and the Magdalen in the Garden. A beautiful specimen of the tender and finished painting of this exquisite artist, who always succeeds best in small subjects. Observe the delicate and clear-cut landscape in the background, which should be compared with the mistier and more poetical effect of the mountains in Leonardo's Annunciation beside it. Contrast also the painting of the robe of Christ with the Madonna's bosom and the angel's sleeve in the (doubtful) Leonardo, which last are as well done as it is possible to do them. Lorenzo's painting has always the distinctness of a bas-relief.

1300. Piero della Francesca, good hard portraits (named) in the dry and formal profile manner of this excellent Umbrian painter. At the back, (swung by a hinge) an allegorical triumph of the same personages: the duchess drawn by unicorns, the symbol of chastity. Where sufficient information is given on the frames I do not repeat it.

1313. Lorenzo di Credi, Christ and the Woman of Samaria, good, but not quite so satisfactory as its companion picture. Beneath this, a fine predella by Luca Signorelli, admirable as indicating the aims of the artist.

Entrance wall, beside the door. **1160, Lorenzo di Credi, Annunciation. A most beautiful Renaissance revivification of somewhat the same early type as that often reproduced by Neri di Bicci (see the Long Gallery). Observe the admirable way in which the traditional motives are here retained and beautified. There is nothing new, but everything is altered with subtle charm. The attitude and expression of the angel, and the little start of the Madonna, all copied from the Giottesque, are most admirable in their wholly different treatment. Note at the same time how much more closely Lorenzo has followed the traditional ideas than Leonardo (if it be Leonardo) has done. Even the little round windows you will frequently find in earlier treatments; but the clear drawing, the dainty colour, the fairy-like scene, the exquisite delicacy of the technique, are all Lorenzo's own. So is the beautiful landscape seen through the windows. There are four Annunciations in this room, two of them by Lorenzo. Compare them carefully, in order to mark coincidences and differences. Also, compare the other Lorenzos here. Nowhere else in the world will you see him all at once to equal advantage. You cannot linger too long over this delicious picture.

1307. **Filippo Lippi, Madonna and Child, the infant supported by two merry boy-angels. Note the folds of the transparent stuff in Our Lady's head-dress. This is an exquisite picture, presenting the same general types as the Coronation of the Virgin in the Belle Arti. It is perhaps Filippo's most charming panel work. There is little to

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understand in it, but worlds to look at. Return to it again and again till it has burnt itself into your memory. It was painted for Cosimo Pater Patriæ, and stood originally as an altar-piece in a room in the Medici (Riccardi) Palace. The Madonna is the most perfect embodiment of Lippi's ideal. The angels are delicious. Even the chair-arm is a poem. As for the colour, it is exquisite.

Above it, 1287, round Madonna and Child, by Lorenzo di Credi. This is a type of subject commonly known as the Madonna adoring the Child: you will meet it often. Observe the infant St. John of Florence, sustained by an angel. (See how the Renaissance alters St. John.) The ruined temple and Joseph sleeping in the background (to suggest night) are all conventional. As usual, Lorenzo is less successful on this larger scale than in his smaller pictures: he loses by expansion. Only the Child here is quite worthy of his genius. Compare carefully with the infinitely more beautiful Annunciation beneath it. Yet, if any one else had painted it, it would have been a masterpiece. We judge Lorenzo by Lorenzo's standard.

1223. *Tranciabigio*: Temple of Hercules. Interesting chiefly as a specimen of these curious Renaissance resuscitations of classical subjects. It was the front of a chest, to contain a bride's trousseau.

Above it, 1303, **Botticelli, exquisitely beautiful Madonna and Child, enthroned, in a niche. In this picture again there is nothing to explain, but much to admire and wonder at. The type of Our Lady is one of Botticelli's most spiritual conceptions.

1314. **Lorenzo di Credi, another beautiful little Annunciation, with the motives considerably varied on the preceding one, but scarcely less beautiful. You will observe by this time that Annunciations fall into different types, and that works in each type are suggested by predecessors. In this delicious and clear little picture, observe the attitude and hand of the kneeling angel; the adoring wonder and joy of the Madonna; and the beautiful landscape in the background, dainty and pure as always with Lorenzo. But

observe, also, the constant survival of the *loggia*, the dividing pillar, and the bed in the background. This is a simple treatment, but exquisitely effective.

1168. Lorenzo di Credi, Madonna and St. John, with charming landscape background; a beautiful work, not quite, however, attaining the level of the two Annunciations. This Mater Dolorosa is of course represented *after* the Crucifixion. Lorenzo succeeds best with isolated figures, as in this room, and the Louvre altar-piece: where he attempts composition, he loses in beauty.

Above these, 1291: *Luca Signorelli, Holy Family, in which the springs of Michael Angelo's art can be distinctly seen. As technique, this picture is of great interest. Observe the masterly treatment of the drapery. It is interesting to contrast the type of colouring in this work, in the Lorenzo, and in the supposed Leonardo,—which last, whoever painted it, is a glorious piece of colouring.

Below, in a predella, notice the quaint little Siennese stories from the Life of Benedict, redolent of the naïveté of place and period. Centre, as a child, he mends his nurse's broken platter: L, in penitence at the grotto of Subiaco: R, he is visited at Monte-Cassino by King Totila.

The R wall is devoted to four exquisite pictures by Botticelli. In the centre, an *Annunciation, in some ways resembling in motive two others in the room, the kneeling Gabriel recalling the second Lorenzo di Credi, while the attitude of the Madonna highly resembles the first. But the difference in technique and conception is immeasurable. There is not a detail in this liquid-flowing drapery that is not instinct with Botticellian feeling. The attitudes of the hands should be compared with the Three Graces in the Primavera. The landscape background may be contrasted with Lorenzo. The coincidences and differences in these pictures will help you towards a conception of the painter's manner. Movement is the key-note of Botticelli's art.

On either side of it are two round pictures, also by Botticelli. That to the L, **1267 bis, is an inexpressibly lovely Coronation of the Virgin, where the attendant angels

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represent Medici children. About this picture I have nothing to say. It can only be left to the silent admiration and gratitude of the spectator.

To the R, 1289, is *a Madonna enthroned, with the Child (lumpy) bearing a pomegranate. The adoring angels also suggest Medici portraits. The atmosphere and feeling of the whole picture are exquisite.

To the extreme R and L on the wall are two companion allegorical figures, *Strength by Botticelli, and Prudence by Pollaiuolo. These pictures, being painted as companion pieces, afford an excellent opportunity for contrasting the spirit of the two painters. They belong to the same series as those in the Long Corridor.

On an easel in this room is **Fra Angelico's Coronation of the Virgin, an often copied picture, with exquisite groups of adoring saints. After our study of this painter at the Belle Arti, however, its characteristics will sufficiently reveal themselves by inspection. It deserves long notice as one of the most beautiful of the master's easel pictures. It comes from the Church of Santa Maria Nuova. A couple of dozen saints may be recognised.

Now, enter the room through which you have already passed,

Scuola Toscana, Seconda Sala.

This room contains for the most part works of the High Renaissance, tending towards the decadence. Some are of the first order of merit, but many are quite inferior in interest to those in the hall we have just quitted.

Beginning at the L as you enter, 1271, Bronzino, Christ Releasing the Souls from Hades. In this tasteless and empty work, only the formal elements belong to the early conception: the whole spirit and sacredness of the scene has disappeared; the composition is vapid. The Christ, still bearing his traditional white flag with the red cross, is treated merely as an excuse for painting the nude, as are most of the other figures round him: and very ugly nude Bronzino makes of them. The Saviour seizes by the hand a brown bald-headed Adam, whom one recognises only by

the aid of earlier pictures. The semi-nude women and boys of the foreground are painted entirely for their naked limbs, with the empty art of Bronzino, and with his usual pallid, unnatural flesh-colours. The colouring of all the draperies is also as bad and as crude as it can be. It is curious, in this typical High Renaissance picture, with its false and affected art, to catch glimpses here and there of the earlier saints and patriarchs, with reminiscences of their conventional symbols. The work is mainly interesting as a study in the springs of the decadence. Compare it with the great and noble Christ in Limbo of the Spanish Chapel.

Next to it, 1269, Vasari, Portrait of Lorenzo the Magnificent, a good picture of its sort, but chiefly interesting as a portrait illustrating the mean and petty character of the man it represents.

1270. Pontormo, Cosimo I. A good portrait, in the brilliant reds which this painter loved, and which doubtless here represent in part the traditional costume of St. Cosmo, patron saint of the Grand Duke and his family. Compare with the work opposite, 1267, also by Pontormo, a companion portrait (not contemporary) of Cosimo Pater Patriæ, the founder of the family greatness, in the dress which you will now recognise as being that of St. Cosmo, the holy doctor, as seen in the Bicci di Lorenzo of the Long Corridor. The portrait was, of course, modernised by Pontormo from earlier contemporary pictures.

Between these two, **Andrea del Sarto's beautiful Madonna and Child, raised on a pedestal, supported by two charming baby angels, and flanked on either side by St. Francis and St. John the Evangelist. They are almost devoid of symbols. Compare the exquisitely soft and blended colour of this noble and touching work with the crudity and vulgarity of the contrasted pigments in Bronzino's Hades. These saints represent perhaps the highest development of the ancient type of altar-piece in which Our Lady is attended by two saints, one on either hand, in formal attitudes. The evolution of the composition in this set of subjects is a most interesting study. Our Lady's face,

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the Child, the draperies, the St. John, and his red cloak, are all as lovely as art can make them. In the St. Francis, just a note obtrudes itself of the coming degeneracy. He is a faint trifle affected. But, oh, what colour!

Beyond it, 1266, good portrait by Bronzino, showing him in one of his happier moments.

1265. Design in bistre by Fra Bartolommeo for a Madonna and Child, with St. Anne behind. The position of the St. Anne is conventional: see the Leonardo in the Louvre: in other pictures in Florence the Madonna sits on her mother's lap. On either side stand the patron saints of Florence, conspicuous among whom are Santa Reparata and San Zanobi. This work, much praised by the critics for its skilful composition, seems to me to strike the first note of the decadence. The adoring face of St. Anne, however, is undeniably beautiful. Observe the survival of her traditional head-dress. The saint was a popular favourite in Florence, as Walter de Brienne was expelled from the city on St. Anne's Day, which was ever afterwards kept as a public holiday. The picture was commissioned by the town of Florence.

Back wall, 1261. Iacopo da Empoli, St. Ivo as protector of orphans. A good late picture, painted for the magistracy of the orphans, of which the saint was patron. You will find a rude early picture of the same subject in the Opera del Duomo, interesting for comparison: St. Ivo wears a similar dress in both.

Above it, one of Pontormo's ugliest nudes.

1268. **Filippino Lippi, an exquisite but somewhat sad-faced Madonna, crowned by angels. The clear and luminous colour strikes the eye at once. In the foreground is a fine ascetic figure of St. John Baptist of Florence, balanced by San Zanobi, distinguishable by the Florentine lily on his morse. In the background, St. Augustine (the authorities say, St. Victor) and St. Bernard. Observe the beautiful Renaissance architecture and the charming faces of the angels. The flowers also are lovely. Above, the arms of the Florentine people. This great work was painted

for a hall in the Palace of the Signoria : hence the grouping, and the Florentine arms at the summit.

1257. **Filippino Lippi's exquisite Adoration of the Magi, a work instinct with Renaissance feeling. The Old King has already presented his gift, which is held by an attendant on the R. The Middle-aged King, close shaven, kneels behind him. The Young King, as often, is just taking his gift in his hand, while his crown is being removed by a servant, as in earlier pictures. But the movement and characterisation of the scene are entirely Filippino's. All the figures are portraits, some of them are Medici. The group of the Madonna and Child, with the yellow-robed St. Joseph bearing his staff, has been entirely transformed from earlier models by the painter's genius. The attendants to the R are particularly noteworthy. Even the conventional accessories of the ruined temple, the shed, the ox and ass, and the cavalcade in the distance, are all transfused with Filippino's own sympathetic temperament. This is one of the culminating pictures of the best age of the Renaissance : stand long before it. Observe the hands and feet, and the management of the drapery.

R wall, 1283, Entombment. A good hard work by the little-known late Renaissance painter Raffaello di Franco (Botticini), conspicuous for its extraordinary want of emotion. The figures look as if an entombment were an every-day occurrence with them. The Florentine St. John Baptist marks the country of the painter. In the background, the Way to Calvary.

1281 bis, Cosimo Rosselli, Madonna and Child with the infant St. John. Even harder and drier than is the painter's wont. To the R and L of her, St. James as pilgrim, and St. Peter with his keys. The hands and feet are the best part of the picture. Compare the solid angels holding the crown with the charmingly living and flowing figures in the Filippino to the L of it. Good drapery.

Over the door, *Granacci, the Madonna letting fall the Sacra Cintola to St. Thomas. The charmingly youthful figure of the saint was evidently suggested by Nanni di

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Banco's admirable relief on the N. door of the Cathedral, itself suggested by the Orcagna at Or San Michele. To the R, St. Michael the Archangel kneels to balance St. Thomas. In the empty sarcophagus, flowers as usual—this time roses, not lilies. This is Granacci's masterpiece, and is an astonishingly fine example for such a painter.

1252. *Leonardo's unfinished Adoration of the Magi, in bistre. Compare with the Filippino. A fine work, full of Leonardesque power, but without sufficient detail to render it attractive to the general observer.

1279. *Sodoma's celebrated St. Sebastian, shot with arrows. This is one of the most beautiful representations of the subject, in a very low tone of colour, and is perhaps Sodoma's masterpiece. The angel descending in a glory behind with a crown of martyrdom is peculiarly full of Sodoma's spirit. Fully to appreciate it, however, you must know the master's other works at Siena. This panel, painted for a Siennese Society, was carried in procession as a plague picture by the Confraternity to which it belonged. On the back is a Holy Family, with St. Sigismund, and the other great plague saint, San Rocco. An attendant will unlock it for you.

1278 bis, School of Verrocchio, Good Madonna, with St. John of Florence, San Zanobi holding a model of the town and cathedral, St. Francis with the Stigmata, and St. Nicolas of Bari with his three balls. The architecture and decoration are noteworthy. Observe also the palms and cypresses in the background, which often appear in similar pictures.

1277 and 1275. Two miracles of San Zanobi, by Ridolfo Ghirlandajo, son of Domenico: from the church of the Fraternity of San Zanobi. These two pictures, like Granacci's *Sacra Cintola*, indicate the extraordinary way in which, during the great age of Florentine art, even secondary painters often produced works of the highest merit. Nothing can be better in its way than their drawing, composition, and colouring. The first represents the miracle of the tree which burst into leaf when the body of San Zanobi was being

carried past it: (see the Cathedral.) Observe its naked boughs, and the leaves just draping them. Note the Baptistery on the R (without the later sculpture) and the tower of the Palazzo Vecchio: to the L, the Campanile and part of the old *façade* of the Cathedral. The second picture shows the miracle of the restoration of the French (or Gallic) lady's son, which is also the subject of Ghiberti's relief on the Arca of San Zanobi in the Cathedral. Observe the Florentine lily on San Zanobi's morse. Good portraits of bystanders. The colour here is beautiful; the grouping fine; and the air of returning life on the child's pallid face very well rendered.

1259. *Mariotto Albertinelli's Visitation. Another splendid example of the way in which comparatively minor artists produced noble works, in the full flush of the High Renaissance. In composition this picture resembles somewhat the Ghirlandajo of the same subject in the Louvre, and far more closely the central part of the Pacchiarotto in the Belle Arti. Compare these two, and note the way the figures are silhouetted against the sky in the background. The design is said to be by Fra Bartolommeo. I have traced the evolution of the arch in the background in one of my papers in the *Pall-Mall Magazine*. Observe the survival of the traditional hoods in both St. Elizabeth and Our Lady. This picture, however, shows the way in which the beautiful brocades and other carefully-wrought stuffs of early painting, well discriminated and reproduced, give place with the High Renaissance to what is known in the abstract as "drapery"—mere colour and folds, without distinctive texture. Observe this trait in this room, progressively, in the Filippinos, the Andrea del Sartos, the Albertinelli, and the Pontormo.

Next the door, *1254, Andrea del Sarto, St. James, with his pilgrim's staff, as protector of children; a processional work, carried as a banner by the Confraternity of St. James, which protected orphans, and thus much injured. It now displays comparatively little of Andrea's delicate colouring.

On easels in the centre, two recent acquisitions. *3452,

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Lorenzo di Credi's Venus, a fine treatment of the nude, not in colour quite equal to this artist's general level.

3436. An Adoration of the Magi, drawn by Botticelli, but coloured, and spoiled in the colouring, in the 17th cent. Little of the master remains, except the sense of movement and the character in some of the faces. The distinctive Botticellian feeling has almost gone out of it.

The little room to the R,

Scuola Toscana, Prima Sala,

contains an immense number of small works of various ages, many of which are of the first importance.

Entrance wall, near the window, 1163 and 34. * Two admirable portraits by Lorenzo di Credi. Notice in the first the hands of a born sculptor, and the sense of form about the eyes and forehead. The second is that of a high-born and unscrupulous Florentine gentleman, a dangerous rival in a love-affair.

* 1178. Fra Angelico's Adoration of the Virgin. A beautiful little work, highly typical in its arrangement. In the background, the Temple; in front, the High Priest, clad in his robe and ephod. To the R, the youthful figure of Our Lady, timid and girlish, accompanied by St. Anne and the Virgins of the Lord, with the usual group of children in the distance. To the L, St. Joseph with his budded staff, on which sits the dove of the Holy Spirit. Behind him, as always, the angry suitors, striking, and the impatient suitors breaking their staffs. To the extreme L, the golden and silver trumpets. Even the garden wall at the back, with its palms and cypresses, is a conventional feature. You will find it in several earlier pictures. Compare the Taddeo Gaddi in Santa Croce, where almost every figure occurs in the self-same order. I have treated this subject at length in one of my articles in the *Pall-Mall Magazine*.

1182. * Botticelli's Calumny, one of this great painter's finest though less pleasing works. It is painted after the description of a picture by Apelles. The fine nude figure to the L recalls the Primavera. So does the beautiful form

scattering roses over the nude man in the centre. The admirable Renaissance enrichment of the architecture, and the reliefs of the tribune must not be overlooked. This is a work which requires long study. The drapery of the woman in the foreground, to the extreme R, is a marvel of colouring.

Above it, three good little pictures, the finest of which, 1162, by Fra Angelico, is one of a series of the Life of John the Baptist, and represents Zacharias writing, "His name is John."

1152. Good small Fra Bartolommeo.

1184. *Fra Angelico, Death of the Madonna, attended, as usual, by the apostles and angels, with Christ in a mandorla receiving her glorified spirit. The apostles have their names inscribed on their haloes. Identify them. The little angels at the side are in Fra Angelico's most charming manner.

1245. Iacopo da Empoli. Good Sacrifice of Abraham. Somewhat reminiscent of Sodoma. Most of the other pictures on this wall require some attention.

1156, **Botticelli's Judith, with the head of Holophernes, a marvellous work, deserving long study. No other painter ever put so much life and motion into his figures.

Beyond the door, some of Bronzino's unpleasing nudes.

A detestable Cigoli of St. Francis receiving the Stigmata, and other unpleasing works of the same period, are also here.

End wall, an interesting Martyrdom of St. Sebastian. The type is the same as that of the Pollaiuolo in the National Gallery, and the rude old work in the Opera del Duomo.

Beneath it, 1146, attributed to Andrea del Sarto, Madonna and Child with the infant St. John. Not a pleasing specimen.

1312. Another of Piero di Cosimo's fantastic monsters.

1150. School of Pinturicchio. Madonna, with St. Joseph and St. Blaise; the latter easily recognised by his wool-carder.

Return along the **R wall**. More nudes by Bronzino. A

little Visitation of the 17th cent., interesting to compare with the Albertinelli.

Tolerable nudes by Zuccheri.

1209. An unspeakably vulgarised Dead Christ by Bronzino.

Then, a Leda with the Swan, and other works, the best of their type, but singularly unpleasing.

Beyond the door, 1179. Pretty little St. Sebastian by Botticelli.

1180. Small copy of Allori's fine Judith in the Pitti.

1159. Head of Medusa, unaccountably attributed to Leonardo.

1161. Exquisite little Circumcision and Nativity by Fra Bartolommeo. On the back of the flaps, Annunciation, in two separate pieces.

1157. * A fine portrait, attributed to Leonardo.

1158. * Botticelli. Holofernes discovered headless under his tent.

Above these, three fine portraits, of which that by * Masaccio is very remarkable. The medallist (1154), falsely called Pico della Mirandola, is probably a Botticelli. Higher still, good later portraits, by Andrea del Sarto, etc.

I have passed lightly over the small works in this room because they are so numerous; but many of them deserve the closest attention. Do not think because a picture is little it is unimportant. Some of the loveliest gems of the collection are in this small apartment.

The next room,

The Tribuna,

contains what are generally considered the gems of the collection, though the selection by the authorities is in accordance with the taste of the beginning of this century rather than with that of the present generation. Start at the door, entering from the main corridor. L of the entrance: Holy Family by Alfani; a trivial work, chiefly interesting as showing the mixed school of Perugino and Raphael.

1129. ** Raphael's Madonna del Cardellino, one of the most beautiful pictures of his Florentine period (1507). It

should be compared with the *Belle Jardinière* in the Louvre. The subject is one originally peculiar to Florentine painters, the Madonna and Child with the infant St. John of Florence, the latter here holding the symbolical goldfinch. Note how the earlier abstractness here gives way to a touch of naturalism. The exquisite sweetness and Florentine cast of the Madonna's countenance, and the charming painting of the nude boys should be carefully noted. This, however, is one of those pictures which must be mainly left to the perceptive powers of the reader. Do not overlook the charming contrast of the baby foot with the mother's in the foreground.

1127. Raphael, or more probably from a design by Raphael. The Young St. John in the Desert. Here the Renaissance love for the healthy youthful nude male form has triumphed over the asceticism of earlier conceptions. This is just a beautiful boy, with the traditional attributes of the penitent in the desert. The Florentine St. John is often thus used as a mere excuse for earthly painting or sculpture. You will meet him again in many shapes at the Bargello.

Above it, 1130 and 1126. Fra Bartolommeo, Job and Isaiah. Grand, or shall I say rather grandiose figures which reveal the spiritual parentage of the Raphael cartoons; these are typical specimens of this great but unpleasing High Renaissance painter. Art, not spirit: and the art itself chilly.

1125. Franciabigio, the Madonna of the well. Subject the same as the Raphael which balances it, but with the later Roman treatment, the spirituality all going out, and mere naturalistic prettinesses substituted for the careful painting and more spiritual ideals of the earlier epoch. A good work of its sort, but oh, how fallen!

1124. * Very fine portrait by Francia.

Beneath it, 1123. Probably Sebastiano del Piombo. The so-called Fornarina, attributed to Raphael. By whomever produced, this is a splendidly-drawn and well-painted but ugly and vulgar picture. Compare it with

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1120. *Raphael, A beautiful portrait of an unknown lady, in his earlier and better manner. The attribution is doubtful : it has been ascribed to Leonardo.

1121. *Mantegna, fine portrait of the Duchess of Urbino. Above the door, a good Rubens.

1115. *Fine Vandyck.

1117. *Titian's Venus. A beautiful voluptuous nude, of a type suggested by the Giorgione now at Dresden. Compare with photographs.

1136. Veronese. Very Venetian Holy Family, with voluptuous fair-haired Venetian lady as St. Catherine. You can only know her for a saint because she carries a palm of martyrdom. Characteristic of the later lordly school of Venice.

1131. One of the replicas of Raphael's Julius II. (some say the original). There is a better one in the Pitti, and a third in the National Gallery.

1141. **Dürer's Adoration of the Magi. Here in Florence I will not dwell in detail on this noble German work, which may however be compared in all its details, for likenesses and differences, with Italian representations. The face of the Madonna and of the Middle-aged King are essentially and typically German. The whole work, indeed, is redolent of German as opposed to Italian feeling : yet Dürer largely influenced contemporary Italians. In northern art, by the way, and as a rule in Lombardy and Venice, the Young King is a Moor. Note how in this picture almost all the traditional elements remain the same, yet how totally they are varied by the divergent spirit of the northern artist. Study of this picture and the Filippino in a neighbouring room is a fine lesson in the differences between German and Italian methods.

1122. *Perugino. Beautiful Madonna and Child, with the St. John Baptist of Florence, and the wounded St. Sebastian,—therefore, a plague picture. There is a fine replica of the last pathetic figure in the Louvre. This and Sodoma's are the most beautiful St. Sebastians ever painted. Perugino's is pure Umbrian in clearness and pietism : Sodoma's

has the somewhat affected softness and glowing light of that Sienese Lombard.

197. *Fine portrait by Rubens of his wife: extremely natural.

1114. Guercino's Sibyl, astonished to find herself in such strange company.

1108. A second Recumbent Venus by Titian. More simply voluptuous and more resembling Palma Vecchio's type than the former one. Good, but fleshly: it foreshadows Veronese. Beneath it, pictures of the later period, masterpieces, no doubt, in their own florid way, but sadly out of keeping with the Perugino, the Dürer, and the Raphael of the Cardellino.

1143. Crown of Thorns, by Lucas Van Leyden.

1116. *Portrait of Beccadelli by Titian. Admirable but not pleasing. The flesh and hands splendidly painted.

1139. **Michael Angelo's Holy Family, with about as much holiness in them as there was in the painter. A magnificent work, on an uncongenial subject. Our Lady is a fine vigorous woman of the lower orders, with an unpleasing face, and splendid arms and hands, excellently painted. The pose of her neck is wonderful. The Child is not a divine figure, but a fine study in anatomy and foreshortening. The baby St. John of Florence in the background is a charming young Bacchus. The graceful nude figures behind, disposed in glorious attitudes, show what Michael Angelo really cared for. This is a triumphant work of art, but it none the less exhibits the futility of setting such a man to paint what were thought to be sacred pictures. Note the draperies.

Above, a fine Vandyck and two Cranachs, (Adam and Eve) interesting as showing the crude northern conception of the unidealised nude, very well rendered. Compare this Eve, in its faithful likeness to a commonplace undraped model, with Lorenzo di Credi's graceful Venus in an adjacent hall, or with the two voluptuous Venetian Titians in this very room. Compare the Adam, again, with Perugino's St. Sebastian. They mark the difference between the literal

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1118. Correggio's *Repose on the Flight into Egypt*, with St. Francis adoring. Not a pleasing specimen of the great master.

Far more interesting and typical is his 1134, *the *Madonna adoring the Child*, a pretty Parman woman, charmed with her baby. It has all that mastery of light and shade, and that graceful delicacy of workmanship, which is peculiar to Correggio. But the simpler is affected, and the sacredness is of course a negative quantity. A pretty domestic scene, masquerading as a Nativity.

Above it, 1135, Luini, *Herodias's daughter receiving the head of John the Baptist*. The princess's face is fine and characteristic, but the work as a whole does not adequately represent Luini at his best. It is cold and laboured.

The next Room, that of the

Maestri Diversi Italiani,

contains small pictures of the later period, mostly of diminished interest. Amongst them, however, are some fine works. 1025, A beautiful and delicately-finished little Mantegna, should be closely noticed. Its background is glorious. 1165, A rather pretty infant Christ lying on the Cross, by Allori, has a certain sentimental interest. I will allow the reader to make his own selection among these minor works. An *Annunciation*, by Garofalo, 1138, may be instructively compared with earlier and better treatments. Most of these pictures, indeed, are chiefly interesting as showing how later painters did ill what earlier artists had done much better. They are studies in decadence.

The next room devoted to the

Dutch School

contains several admirable works, some of which are of the first importance. Such are: 972, by Metz; 870, by Heemskerck; 905, by Van der Werf; 854, by Mieris; 926, by Gerard Dou, etc. These works, however, have no natural organic connection with Florence, and though in many

cases extremely beautiful and wonderfully finished, they seldom require any explanation. They do not therefore fall within the scope of this work, and I will leave them to the reader's native appreciation.

Somewhat the same may be said of the next room, containing

Flemish and German pictures,

many of which, however, are in their subjects more cognate with early Italian painting, so that they may often be compared to advantage with their southern compeers. In this room you cannot afford to overlook *780 and *801, two exquisite portraits by Memling. *778 is a lovely portrait by the same, of a Benedictine monk in the character of St. Benedict—a frequent little excuse for portraiture. *777 is a fine head of St. Philip by Dürer. 771 and 773, are good miniatures of saints by Poelemburg. 768, a companion picture of St. James by Dürer. **769, an unspeakably beautiful portrait by Memling, which, as an example of Flemish style may be compared with **766, Dürer's essentially German portrait of his father, marvellous in its fidelity. 838, A rather coarse portrait of Luther by Cranach. 847, The same, Melancthon. 845, The Electors of Saxony. 765, **Holbein's magnificent portrait of Richard Southwell, too frank to be flattering—immensely superior to the one in the Louvre. 795. *Roger van de Weyden's wonderful Deposition, where the characteristics of northern art may be well contrasted with Italian treatments of the same subject. The two elder saints are Joseph of Arimathea and Nicodemus. 784 is a fine portrait by Anthony Mor. I do not dwell on any of these, as not essential to Florence: but if you have time to see them, after seeing all that is distinctively local, they will well repay you for your trouble.

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Scuola Flamminga e Tedesca, Prima Sala,

similarly contains a number of admirable Flemish and German works. Conspicuous among these, on the wall which faces you as you enter, near the window, is **Mem-

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ling's exquisite Enthroned Madonna, where Our Lady's face is (as usual with Flemish art) somewhat vague and wooden,—a convention too sacred for art to tamper with:—while the two angels, especially the one with the apple to the L, are absolutely charming. The exquisite finish of everything in this triumph of Flemish painting should be carefully noted:—the architecture of the arches, the children holding festoons of fruit and flowers (themselves most daintily and delicately finished,) the delicious clear-cut landscape background, the richly-wrought brocade behind Our Lady's back, her hair and robe, the carpet at her feet, the draperies of the angels, and the lovely ecclesiastical vestments worn by the apple-bearer, all deserve the closest study. This glorious picture glows like a jewel. Only the fact that it is *not* Italian hurries me away from it. But did not Mantegna take occasional hints from such festoons as these in contemporary Flemish painters?

Close by is a lovely *Van der Goes (or Aldegrevier?) of the Madonna and Child, with St. Catherine and St. Barbara (?) and angels holding a crown above her head. Though inferior both in feeling and finish to the exquisite Madonna of the Portinari family, by the same artist, at Santa Maria Nuova, (which go and see,) it is nevertheless a splendid example of minute Flemish workmanship. I will only direct attention to the hair and robe of the Madonna and the architectural enrichments.

Other pictures on the same wall, well deserving study, are Kulmbach's (or Schaufelein's) Crucifixion of St. Peter and Conversion of St. Paul; an Adoration of the Magi, by an unknown 15th century Fleming (Gerard David? I think not); and some good little genre works by either Teniers.

Beyond the door, charming portrait by Joost Van Cleef, (Justus of Ghent) of a Dominican nun, in the character of the Mater Dolorosa. An Adam and Eve, by Floris, show once more the harsh northern conception of the nude, now largely modified by Italian example.

The end wall has a curious triptych by Nicolas Froment, the painter patronized by King René of Anjou (and the

Meister Korn of the Germans). In the centre is the Resurrection of Lazarus, with the ghastly expression of returning life on a dead man's face rendered with painful truth and weird imagination. The bystanders holding their noses are conventional: see the old picture in the Belle Arti. The painting of their robes is very characteristic. L panel: "Lord, if Thou hadst been here our brother had not died." R panel: the Magdalen anointing the feet of Christ. The Pharisee in this and the central picture seems to me most typically German: but there are also undeniably Old French touches. Lafenestre claims it as French. Observe all the details. On the flaps outside, in grisaille, L, Madonna and Child; R, the donors kneeling. Dated, 1461. Other good pictures on this wall I cannot particularise.

L wall, 731, attributed to Jan Van Eyck, (I think erroneously: it is probably Dutch) *Adoration of the Magi. Very interesting for comparison both with the Italians and the Dürer. Notice the Moorish king, the architecture of the background, and the shepherds on the R flap. The Old King seems almost worthy of the great master: perhaps copied.

Below, 749, two admirable portraits attributed to Petrus Cristus.

Here again I leave many fine works unnoticed, because of their want of connection with Florentine art or history.

For the same reason I will not notice any of the works of the

French School

just beyond, though Clouet's François I^{er}, Watteau's (?) Flute-player, and several others are well worth attention.

Now, pass out of this suite of rooms into the **End Corridor**. The door to the L leads to a room containing the **Gems**, many of which are worth close inspection. The **corridor** is chiefly occupied with sculpture, though it has also a few tolerable pictures. Cross it to the R, observing as you go the charming **views** out of all the windows, especially the end one, looking *down* the Arno. Then, turn along the **Second Long Corridor**, on the west side, and enter the **first door** to your L, which gives access to the

Scuola Veneta, Sala Prima.

This room is full of good works, (chiefly bought by Cardinal Leopoldo de' Medici from a Florentine merchant at Venice) which excellently exhibit the splendid Venetian colouring. They are not, however, of the first importance, nor does the Uffizi contain a sufficient number of examples to enable you to form a conception of the Venetian School, especially if you have not yet visited Venice. (The Pitti supplements it.)

Entrance wall: to the L. of the door as you enter; 585, Pordenone's fine Portrait of a Venetian Gentleman, well thrown up against a screen of wall, with admirable colour and accessories.

Near it, 604, Carletto Veronese, (son of Paolo) the Madonna in clouds of glory, with St. Mary Magdalen, St. Justina, San Frediano of Lucca, with his rake, etc., a picture very characteristic of the later debased taste of Venice. The Magdalen has the face and costume of a courtesan.

577, Good portrait by Paris Bordone. 587, Much finer portrait by the same.

Above it, 601, Good characteristic portrait by Tintoretto of a Venetian admiral, where his peculiar tone of red is well marked.

L. wall; 595, Group of the painter's family, by Jacopo Bassano, also very typical of the later Venetian feeling.

****605 and *599,** Portraits by Titian of the Duke and Duchess of Urbino, admirable as works of art, the painting of the armour and robes most noteworthy, but the Duchess's face extremely displeasing. The Duke's is finely and boldly rendered.

Above, 596, Paolo Veronese, Esther brought before Ahasuerus. The central figures, the architecture, the accessories, and the spectators, of this good work are all extremely characteristic of Veronese's manner. The whole is envisaged as a Venetian pageant of his time, with high-born Venetian ladies and great signiors of the period. Note the man in armour on the extreme L., with the more commonplace figure who

balances him on the R. Colour and composition are well worth study as typical of the painter.

On an easel close by, 526, *Titian's Flora, a characteristic example of large, idealised, voluptuous, aristocratic, Venetian womanhood. A fine model, excellently rendered. Hair, arms, and robe, are all admirably painted. Note the dainty hands, with shade behind them, and the beautiful treatment of the L shoulder. The delicate flesh-tints could hardly be surpassed. The whole work is most light and luminous. The colour of the robe on the R is lovely.

594. A murky *Domenico* Tintoretto of an apparition of St. Augustine. Below it, a characteristic Jacopo Bassano, Moses and the Burning Bush: both good examples of late Venetian manner.

End wall, 3388, Tintoretto's Leda, a last product of the type initiated by Giorgione, and handed on by Titian. A graceful enough treatment of the nude, exquisite in its blended colour, less voluptuous and more ideal than Titian's models. The light and shade are marvellous. Notice the hands and feet, and the curtain in the background. The attendant by the chest is painted in one of Tintoretto's peculiar attitudes.

Below it, 571, attributed to Giorgione, perhaps by Caroto, (or Torbido) a noble *portrait, said to be Gattamelata, where face, hair, armour and everything are exquisitely painted.

Next it, **1111, a marvellous triptych by Mantegna. One of the minutest and finest works of the great master's early period. Its finish is exquisite. Note the influence of northern art in it. The central panel, slightly curved consists of an Adoration of the Magi, where the face of the Madonna and the treatment of the Child are highly typical of Mantegna's manner. The tall bent St. Joseph, the realistic portrait-like faces of the Three Kings, (almost German or Flemish in tone) the camels and cortège in the background, the cave behind, and the still half conventional rocks, should all be noted. Observe, too, how in North Italian art intercourse with the East (through Venice) makes the calvacade of the Kings really oriental in costume and features. All

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the faces in the background are fine studies of Asiatic or African types. This is a picture to look into and dwell upon. To the L. is the Resurrection, where the straining upward faces and necks show Mantegna's love of setting himself difficulties to conquer. Each of these attitudes and faces deserves close study. To the R., the Circumcision, where the shrinking boy in the Madonna's arms, and the aged figures close by, are thoroughly Mantegnesque. Observe the typical Paduan enrichment of the architectural background, and the Venetian touch in the bystander child sucking his finger. Every part of this magnificent work demands close attention. I have treated of it more fully in one of my articles in the *Pall-Mall Magazine*.

*648. Titian, pretty portrait of Caterina Cornaro, Queen of Cyprus, in the character of St. Catherine, whose spiked wheel just appears in the background. There is nothing else saintly about this attractive portrait of a lovely and richly-dressed Venetian woman. The purple satin of her sleeves, the rich green brocade, the jewellery and gewgaws, and the regal head-dress, are admirably painted. Notice especially the pearls, each produced by a few consummate touches. Note how art has become conscious and triumphant: it does things now with a twist of the hand which earlier it elaborated with endless minuteness.

Beyond the door, 586, noble portrait by Moroni: fine in attitude, expression, and detachment from its background.

R wall, 631, Giovanni Bellini. The Madonna by the Lake, a curious and unusual mystic attempt on this great painter's part to introduce novelty and variety into the groups of saints attendant on Our Lady. He had an order for so many, and he tried to vivify their grouping. To the extreme L. is the Madonna enthroned, *without* the infant Saviour. (I cannot account for this unusual omission: was it for a mother who had lost her baby?) Beside her kneels St. Catherine of Alexandria, crowned; to the L., a most unconventional Catherine of Siena (?). Behind the parapet stand St. Peter and St. Paul, the former only recognisable by the type of his features. Below, children are playing with fruit

and with a symbolical tree, perhaps that of the future Cross. As the figures have no haloes it is impossible to decide which is intended for the infant Saviour, but I take him to be the one playing with the tree, a natural symbol. To the extreme right are the two great plague-saints, St. Job, the patriarch, (almost peculiar to the Adriatic, and well seen in Bellini's great plague-picture from San Giobbe now in the Academy at Venice,) and St. Sebastian, pierced with arrows, proving this work to be most likely a votive plague-picture. In the background are other curious episodes, St. Antony the Hermit with the Satyr, etc. The landscape, with its artificial rocks, is peculiar and poetical; it should be compared with Mantegna, Bellini's fellow-pupil and brother-in-law. But I half doubt the ascription. This strangely mystic picture is, if authentic, unique among Bellini's works; whoever painted it, it represents an abortive attempt at that freer style of *Sacra Conversazione* which was later achieved in another form by Mantegna and his successors. (Some authorities attribute this picture to Bassaiti.)

Above it, *584 and *584 bis, two good pictures by Cima da Conegliano, exhibiting well the Bellinesque type of Venetian Madonna, with her serene and queenly features, her strong column-like neck, and her peculiar head-dress. Notice the naked children, and the painting of the hands. The St. Peter with the keys is highly characteristic of Venetian treatment. This type of Madonna, best seen in Bellini at Venice, develops at last into Titian's ideal. Its evolution is interesting. The round-faced, strong-necked, matronly Venetian Madonna, extremely unlike any other Italian representation of Our Lady, seems to be ultimately derived from the school of Cologne, through Giovanni da Alemagna, a Rhenish artist who settled at Venice, and founded the school of the Vivarini. His type, altered and beautified by Bellini, was further modified by Titian and his successors, but always retained at Venice its matronly roundness and its fine neck. Elsewhere in Italy the Madonna, derived directly from the thin-faced fretful Byzantine type, is slight and girlish, no matter how varied in other particulars.

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*583 bis. Fragmentary Carpaccio, of some Old Testament subject, (or of a Way to Calvary) where all the figures are most typical of their painter.

579. Annunciation, of the School of Paolo Veronese: (Morelli attributes it to Zelotti.) The Madonna is one of Veronese's Venetian models. The action takes place in a vast *loggia*, of the school of Sansovino, where only the formal arrangement reminds one of the empty central colonnade in Neri di Bicci's pictures. The Announcing Angel, with his annunciation lily in his hand, just descended from the sky, and raising his hand with a theatrical gesture, contrasts in every respect with earlier and more sacred treatments. He is just a plump Venetian figure, ostentatiously posing himself in what he considers a telling attitude. It is interesting to note here the retention of all the formal features, (such as the garden in the background, the *priedieu*, etc.) side by side with the utter and lamentable transformation in the spirit of the scene. Note the Holy Ghost, descending in the midst in a vague glory of cherubs. You cannot properly understand such pictures as these unless you have first studied earlier representations of the same subjects.

592. Sebastiano del Piombo. The Death of Adonis. A Renaissance mythological subject, treated in Sebastiano's earlier manner, almost wholly Venetian, but with tinges of Roman influence beginning to show in it.

Just beyond, 578, pleasing portrait by Paris Bordone.

575, Lorenzo Lotto's Holy Family, with St. Anne and the Madonna in a familiar attitude, (we have seen it before) and St. James and St. Jerome introduced in the background. It should be compared with the pair by Cima close by, to show the development in Venetian treatments of this subject.

574. Polidoro Veneziano, the Madonna and Child with St. Francis, where the composition and the landscape background are in the style initiated by Titian.

Entrance wall, again, 572, Paolo Veronese's St. Catherine, the exact analogue of the Annunciation just noticed.

Below it, 627, attributed to Sebastiano del Piombo (probably Dosso Dossi.) Striking portrait of a General.

The next room, the

Second Hall of the Venetian School,

has, L of the door, 590, a Madonna and Child with St. John, by Titian, in a mandorla of cherubs. A good picture in a transitional manner.

Near it, 609, reduced copy of Titian's celebrated Battle of Cadore, (burnt in the fire at the Doge's Palace in 1577) a work noted for its life and movement, and its vigorous treatment.

3390. Tintoretto, one of his finest portraits, full of character and dignity, and admirable in colour.

613. Fine luminous portrait by Paris Bordone.

The **L wall** has a fine portrait of Sansovino the sculptor, by Tintoretto : 636, Crucifixion, by Paolo Veronese, well exhibiting the later non-sacred conception of this subject : and *633, a beautiful Madonna and Child, with the boy Baptist and St. Antony the Hermit, by Titian. The last is one of his most exquisite Madonnas. Above it, admirable cartoon by Bellini (or of his School) for a Pietà.

End wall, 623, a fine Holy Family with St. Mary Magdalen by Palma Vecchio, (perhaps a copy) in which the face and head-dress of the Madonna and the face and hair of the Magdalen should be carefully compared with Cima and Titian. Rich and well-harmonised colour.

Beneath it, 639, fine portrait of a Man with a Guitar by an unknown artist (Moretto ?)

No. 625 exhibits Titian's most mundane style of Madonna, with a well-made Venetian young lady in the character of St. Catherine. The infant Christ has here attained the furthest height of Renaissance treatment, while Our Lady's face is frankly human and lady-like. Trace its evolution by the aid of the Palma above it, the Bellini, the Cima, etc.

*630. Giorgione's Judgment of Solomon, with fine landscape background and striking figures. This and its companion piece are among the very few works attributed to this great Master which Morelli allows to be authentic. They were probably painted in his 17th or 18th year. The

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deep colour, the sparkling touch, the feeling for nature, and the fine drawing of the figure are there already.

589. Paolo Veronese's Martyrdom of St. Justina. A Venetian lady, pallid from fear, with Moors and negroes as bystanders or executioners, and portraits of Venetian gentlemen as Roman officials, afraid of getting their fine robes spoiled by the spurting blood of the martyr. A most frank instance of a sacred subject distorted from its purpose, but pleasing in colour and large in treatment. Nice architecture.

Above it, 628, Bonifazio's Last Supper.

*621. Giorgione, the Child Moses undergoing the ordeal of fire—a legendary subject. Compare with the companion piece.

**622. Giorgione, splendid portrait of a Knight of Malta: a noble and authentic work, very much repainted.

642. Good portrait by Moroni.

R wall: 619. Palma Vecchio's *Judith, which strikes a key-note. It is very much injured. 618. Unfinished Madonna and Child, by Titian, a copy of his famous Pesaro Madonna at Venice. 617, Tintoretto's Marriage at Cana, a sketch for the great picture at Venice, with alterations. On the same wall, several good portraits.

Entrance wall, by the door, Transfiguration by Savoldo, with the curious modern touch and tendency of that very original Lombard painter. Note the transformation of earlier conceptions. Above it, 646, Tintoretto's Sacrifice of Isaac.

I do not enlarge upon many of these pictures, because the Venetian school is so much better studied in Venice than at Florence, where the series is but fragmentary. Those who have visited Venice will be able to put most of these works into their proper order in the evolution of Venetian painting. For those who have not, they must remain unplaced till another visit.

Return to the **Second Long Corridor**, and take the first door to the L, which leads through a **passage** (with Portraits of Painters) to the

Sala di Lorenzo Monaco.

This room contains some of the finest and most interesting works of the **Early Florentine** period. L. of the door, as you enter, *1310, Gentile da Fabriano: four isolated saints, portions of an altar-piece, with the Madonna (who once was there) omitted. L., St. Mary Magdalen, with her alabaster box of ointment. Next to her, St. Nicolas of Bari, with his golden balls: on his robes are embroidered the Nativity, the Adoration of the Magi, the Flight into Egypt, the Massacre of the Innocents, the Presentation in the Temple, and the Baptism of Christ. Note such subjects hereafter, embroidered on the robes of other bishops. They often throw light on the personages represented. Then, St. John Baptist of Florence, as the ascetic saint, and St. George, with the red cross on his lance and shield, a striking figure. In the *cuspidi* above, other saints and angels. This picture comes from the church of St. Nicolas in Florence, and the Nicolas stood on the R hand of Our Lady.

1302, beneath, Benozzi Gozzoli, Predella: (1) Marriage of St. Catherine of Alexandria, a charming girlish figure; (2) Pieta with St. John and the Magdalen; (3) St. Antony with his crutch and book, and St. Benedict holding a book and arrow. From Santa Croce.

End wall, **1309, (Don Lorenzo Monaco.) Great altar-piece of the Coronation of the Virgin, in a magnificent tabernacle of three arches. Adequately to describe this noble picture, the only important work now remaining by Fra Angelico's master, would require many pages. I note a few points. Below, the circles of heaven, with stars and angels. Centre, once a reliquary, now gone, about which angels swing censers.

In the group of saints under the L. arch; nearest the throne, St. John Baptist of Florence; then, St. Peter (keys), and St. Benedict, George, (this being a Camaldolese-Benedictine picture, painted for Don Lorenzo's own monastery of the Angeli at Florence:) above him, St. Stephen, with the stones on his head; beside whom stands St. Paul, holding his sword and his Epistle to the Romans; then, St.

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James the Greater, (with a staff), St. Antony Abbot (crutch) and other saints less discernible, among whom I believe I detect St. Louis of France, and St. Louis of Toulouse. In the opposite arch; on the extreme R, (to balance St. Benedict) in white robes, St. Romuald, founder of the Camaldolese order (a branch of the Benedictines:); next him, St. Andrew and St. John the Evangelist; behind the last, St. Lawrence, with his gridiron, (Lorenzo's name saint:); St. Bartholomew with his knife; and St. Francis with his Franciscan robes and crucifix. Between the last two, a bishop, probably San Zanobi, as his mitre bears the Florentine lily. Between him and St. Francis is, I think, St. Vincent. The rest I cannot decipher. Observe the numerous angels, representing the monastery. In the *cuspids*, an Annunciation, and Christ blessing. Many of the figures on the frame may also be identified. L, King David, Noah with the ark, and other Old Testament characters. R, Daniel, Moses with the stone tables, and various prophets. The *predella* contains Bible scenes, and Stories from the Life of St. Benedict. (1) His death, where his disciple St. Maurus sees his soul ascending to heaven: (2) his teaching in his monastery, with St. Maurus and the young monk who was tempted by the devil. (See the same subject in the very different St. Benedict series by Francesco di Giorgio Martini in the Scuola Toscana, 3^a Sala). (3) Nativity and (4) Adoration of the Magi: (5) St. Benedict in his cell with Benedictine saints, male and female: he sends out St. Maurus to rescue St. Placidus from drowning: (6) resuscitation of a novice, killed by a falling house at the Convent of Monte-Cassino. (The same scenes occur, with others, in Spinello Aretino's frescoes in the Sacristy at San Miniato.) Taking it all round, a noble work for its date, worth close study.

1305. *Domenico Veneziano, Madonna and Child, enthroned, under a very peculiar canopy, with St. John Baptist, St. Francis (Bernard?), San Zanobi, and St. Lucy. (It was painted for the church of St. Lucy at Florence.) A hard picture, in very peculiar colouring, but with fine drawing and good characterisation. It is, in point of fact, an early

1400-1461

attempt at oil-painting, the secret of which Domenico had learnt, and which he imparted to Andrea del Castagno, who murdered him in order that he alone might possess it. The colouring is clear and bright, but lacks harmony: it is anything but melting. The drawing and composition remind one of Andrea del Castagno.

24. Lorenzo di Gredi. Virgin adoring the Child. The infant exquisite. *See vol. 1, p. 100.*

1286. *Botticelli's Adoration of the Magi. One of the painter's finest sacred works, where all the conventional elements are retained, while a totally new meaning is given to the merest detail, such as the great ruined classical temple, and far more to the group of attendants on the Three Kings, all of whom are contemporary Florentine portraits. Notice in the figure of the Young King, to the R, in white, (a portrait of Lorenzo de' Medici) how completely Botticelli has transformed and spiritualised the earlier conception. The portrait faces of all the Three Kings, indeed, are exquisitely beautiful: the eldest, seen in profile, is Cosimo Pater Patriæ. Equally fine is the group of men of letters and statesmen to the R. Do not overlook the poetical Botticellian touch in the light gauze veil thrown over the Second King's gift, nor the fur on his dress, nor the dainty painting of the peacock on the ruin, nor the thoughtful face of the draped figure in yellow, to the extreme R, nor the haughty aristocratic mouths of the Medici to the L, nor indeed anything about this wonderful picture. Every face is significant, every fold of the drapery is beautiful and flowing. (From Santa Maria Novella.)

1297. *Ghirlandajo's beautiful Madonna and Child, with adoring Angels, a work of his early manner. All the details of this picture are marvellous. Observe the architecture and decoration of the canopy, and the trees in the background. Also, the carpet on the steps, and the vase of flowers, including Florentine lilies. One stage below the Madonna stand the two archangels, Michael with his sword, and the half-womanish Raphael with the box of ointment he carried to Tobit,—both exquisite figures in Ghir-

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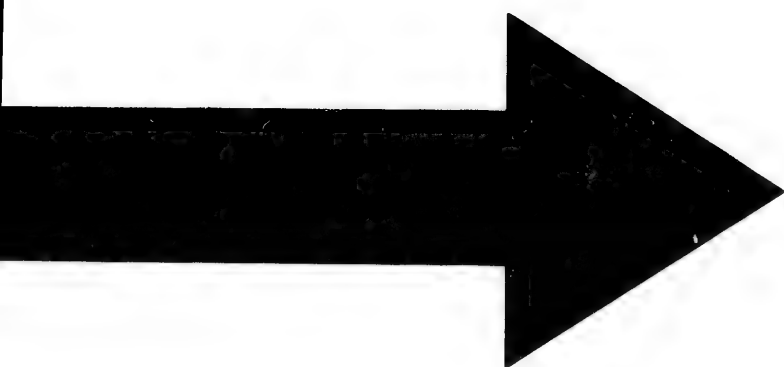
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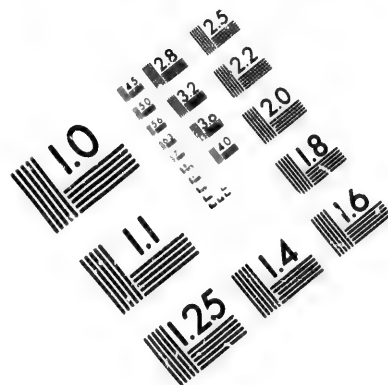
landajo's most attractive manner. A step lower down kneel two sainted bishops; to the R, San Zanobi (with the lily on his morse,) to the L, another, who is probably St. Just, because the picture comes from the church of San Giusto, near Florence. Note the figures on their robes. This is one of Ghirlandajo's best and most carefully painted panels.

17. *Fra Angelico's famous tabernacle of the Madonna and Child, with St. John Baptist and St. Mark the Evangelist, patrons of Florence and of the Convent of San Marco. This is an early picture (1433), the drawing still very crude and rigid. It has a draped and somewhat vapid infant, Giottoesque in type: and its Madonna disappoints: but round its frame are charming angels, continually copied. On the outside of the flaps, St. Peter and St. Mark again (as is it St. Jerome?) with the lion. Beneath it, 1294, its predella, relating to these same saints. In the L compartment, St. Peter preaches at Rome, while St. Mark the Evangelist takes down his words to write his gospel. Centre, Adoration of the Magi, where the action of one of the Kings and Joseph is very unusual. In the R compartment, Martyrdom of St. Mark, who is dragged by a rope at Alexandria, with the overthrow of his assailants by hail and lightning: in the background, Christ appearing to him in prison. (Painted for the Guild of Linen Merchants, whose patron was St. Mark.)

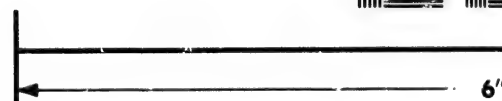
R hand wall, 39, **Botticelli's exquisite Birth of Venus, one of the most lovely embodiments of Renaissance feeling. It was painted, like the Primavera, which it closely resembles in tone and feeling, for Lorenzo de' Medici's villa at Castello. In the centre, Venus rises nude from a foaming sea, throned on a scallop shell. Her figure has a strange elusive beauty. Her long fair hair, her wistful face, her lithe ideal form, are wholly Botticellian. The picture, though pagan, is anything but classical: it has modern pessimism in it. As a Tuscan embodiment of the nude, again, compare this unspeakably graceful form with Lorenzo di Credi's merely human Venus in the Sala Seconda Toscana. The paleness of the flesh-tints only enhances the ideal feeling of the work. To the L,







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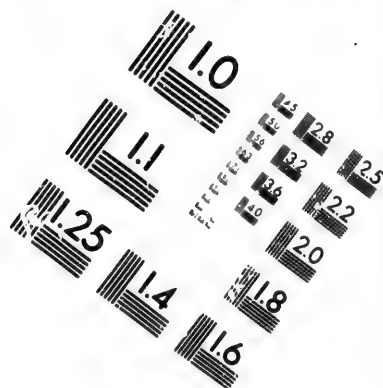
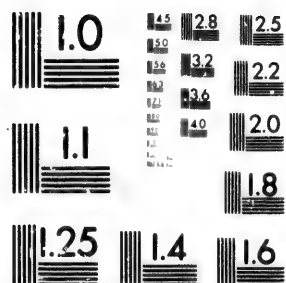
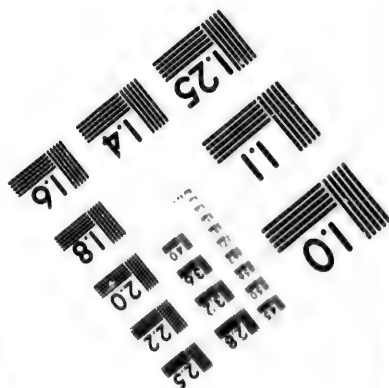


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figures resembling the March and April of the Primavera scatter flowers around the goddess. To the R, a draped form, like the May of the Primavera, prepares to throw a brocaded mantle over Venus's shoulders. All the figures and draperies are instinct with Botticelli's peculiar flowing movement. This is a picture to linger before for hours. It embodies better than any other the pagan side of this earnest painter's nature. Yet its paganism is superficial: the ascetic ideal, the profound moral yearning, are everywhere apparent.

The pictures in the **remaining rooms**, though in many cases valuable and interesting, do not call for explanation. The next halls to the left, as you continue along the Corridor, are devoted to **Portraits of Painters** (or what pass for such), chiefly by themselves, but in several instances of doubly doubtful authenticity—that is to say, it is not always certain that they are really the work of the artists whose names they bear, nor again that they represent the person they are said to portray. Among the most important (with this needful reservation) are Raphael, Perugino, Cranach, Holbein the Younger, Van der Helst, Van Dyck, Titian, and Rubens. Of later painters, the most often noticed is the charming if somewhat coquettish Mme. le Brun, familiar from copies; the most noteworthy are Angelica Kaufmann, Ingres, Jules Breton, Watts, Millais, Puvis de Chavannes, Leighton, and Cabanel. The **Hall of Barocco**, beyond, contains numerous good pictures of the 17th and 18th centuries, among which you may note fine works by Bronzino, Rubens, Guido, Velasquez, etc., outside the range of this Guide. At the end of the Corridor are three rooms containing a magnificent **Collection of Drawings** by the great artists. Students of Morelli will know how to value these—but I do not presume to write for students of Morelli.

B. SCULPTURE.

[The **Sculpture** in the Uffizi, being almost entirely **classical** in origin, forms a subject of special study, outside the

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author's sphere, and scarcely possible of treatment within the narrow limits which can be given to it in this Guide. Those who wish to pursue it seriously should read the different questions up in Gardner's *Handbook* or Murray's *History of Sculpture*, or else in Lübke or Fürtwangler. Moreover, most of the antiques in the Uffizi were freely restored and even rudely modernised during the 16th and 17th centuries, before the sanctity of an ancient work was thoroughly recognised. Many of them have, therefore, modern heads and arms. Others are provided with antique heads, which, however, do not always belong to them, violence having been done to neck and torso in order to effect an apparently natural junction. In origin, most of the statues and busts are Roman, or were found at Rome : they were brought here from the Villa Medici on the Pincian Hill by Leopoldo de' Medici in 1779. They have thus no organic connection with Florence. Nevertheless, I give a brief and quite unauthoritative account here of the most important works, leaving the reader to follow up the subject if he will in more specialist treatises. A good little book on plastic art in general is Marquand and Frothingham's *History of Sculpture*.]

Staircase, last landing : L, Silenus with the infant Bacchus, in bronze, a Renaissance copy of the antique original at the Villa Pinciana at Rome. The same subject in marble exists in the Louvre. R, Bronze statue of Mars. Round them, portrait busts of the Medici, Apollo, etc.

Entrance landing, 18, horse, rearing, supposed to belong to the group of Niobe (see later.) 24, 25, Two Molossian dogs. 19, A celebrated *Boar, of Greek workmanship, one of the finest specimens of antique animal sculpture. There is a good bronze copy by Pietro Tacca in the Mercato Nuovo. Behind it, and opposite, triumphal pillars. In the niches, Hadrian, Trajan, Augustus, and other Roman portrait statues.

Enter the

Long Corridor, and turn to the R. At the end, 38,

Hercules and the Centaur Nessus. Almost the entire figure of the Hercules is of Renaissance workmanship. So are the head and arms of the Centaur (restored by Giovanni da Bologna.) The antique portion, however, is of very fine workmanship.

L wall: 39, *Fine Roman **sarcophagus**, representing the life of the person whose body it contained, from infancy to old age. I give some account of the reliefs, as a specimen. (If the subject interests you, follow up the other sarcophagi with the official guide.) **R end**, 1. portion, Birth of the Subject, represented as a child, with his mother and nurse. R portion, his Education; he reads a book with his tutor, while above are the Muses, --the tragic muse, as representing poetry; another, holding a scroll, for history; and a third, Urania, with globe and compasses, for mathematics and astronomy. (The official catalogue refers the last, I think less justly, to the tracing of the Subject's horoscope.) **Face** of the sarcophagus: R his Marriage, Hymen holding the torch, and Juno bringing husband and wife together. (The features of the bride would lead one to suppose that he married his grandmother, unless this figure is rather to be recognised as the bride's mother, with the bride to the R behind her, which the veil makes improbable.) The arrangement highly foreshadows the mediæval *Sposalizio*. Centre, the Hero, whose features have now the character of a portrait, offers a sacrifice before setting out on a warlike expedition; he is throwing incense on an altar, while an attendant smites a bull, and a boy plays a double flute beside him. In the background, a temple. L, as Conqueror, in a military cloak, attended by Victory with a palm, he shows mercy to the women and children of the vanquished. **L end**, he is represented Hunting, and, further to the L, as in Retirement in Old Age, now a bearded man, seated on a magisterial chair, while attendants remove his greaves and the rest of his armour, signifying a return from military to civic life. The whole design is very spirited. The running together of the separate scenes, without formal dividing lines, is highly characteristic of antique reliefs.

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R wall, opposite, busts of, 45, Julius and, *47, Augustus : several others about. Compare them for age and evolution of features.

L wall, R and L of door, two more busts of Augustus. Note the features.

R wall, 44, statue of Attis, erroneously restored as a barbaric king. Head modern. 37, Pompeius.

L wall, R and L of door, 46 *Fine bust of Livia, wife of Tiberius. 48, **Marcus Agrippa, builder of the Pantheon, with powerful reserved Etruscan features. 52, Athlete. Beside it, 51, Pan and Olympus, the latter modern. Then, R and L, busts, of which 60 is a charming boy *Britannicus. 56, Sarcophagus with L, Phædra and Hippolytus : R, Hippolytus hunting the boar ; in two compartments. L, 59, Athlete, with vase. R, 58, A wingless Victory, with palm and wreath. R, 62, Sarcophagus, with the Rape of the Leucippidae by Castor and Pollux.

The **busts** which succeed are sufficiently named on the pedestals for the passing visitor. L, 67, Athlete : note the numerous variants. R, 66, Faun, wrongly restored as a Bacchus. Beyond it, 68, sarcophagus with the Labours of Hercules on the face, the Nemean lion, hydra, boar, stag, Augean stables, etc. Notice R, 77, the foppish head of *Otho, with his frizzed wig, a fine piece of handicraft. L, good busts of Nero, Caligula, and Galba. R and L, 74, and 75, Pomona and an Athlete. (Notice replicas.) L, 78, Sarcophagus with Tritons and Nereids, accompanied by Cupids. In 85 and others, curious Roman head-dresses. No. 71 is a charming baby Nero. 81 and 82, Urania and Ariadne. Note as we pass here from the Julian and Claudian Cæsars to the later Emperors the sudden loss of aristocratic dignity, now replaced by the coarse and vulgar features of Vitellius, or the mere bourgeois capacity of *Vespasian. Even Titus, though better, has not the fine type of the patrician Emperors.

R, 88, Ganymede with the eagle : contrast later at the Bargello with Cellini. 90, Vestal, in the act of throwing incense : a nobly modest figure. 95, Sarcophagus represent-

ing the Calydonian boar, with the huntress Atalanta : heads mostly modern. This boar should be compared with the one on the staircase. The story is confused : read up in any book of reference under head, Meleager. Near the door of the Tribuna, much restored Muse, and good Hercules resting on his club. R and L of the door, two stages in the evolution of *Trajan.

Enter the **Tribuna**, which contains **five celebrated statues**, originally selected as the finest of the collection. As with the pictures, however, the choice reflects rather the taste of the beginning of this century than that of its end. These works are not in themselves of the first æsthetic importance, and many of them have been restored out of all recognition. Their vogue belonged to a day before the discovery of the finest Greek originals. (1) *Satyr playing on the cymbal, and pressing the *krupesion* with his feet. Only the torso is antique. The clever head and face, the arms, and part of the feet were restored by a Renaissance sculptor, probably Michael Angelo. The expression is entirely that of Renaissance Italy, not of classical sculpture. The original has been doubtfully referred to the School of Praxiteles. (2) *The Wrestlers, believed to be a work of the School of Polykleitus. The heads, though probably antique, belong to other statues (of the School of Scopas,) and resemble those of the Children of Niobe. They are without expression, and their placidity is wholly out of accord with the action of the vigorous struggling bodies. Many parts of the limbs are modern, and have not been correctly restored in every instance. (3) *The famous and over-rated Medici Venus, found in Hadrian's Villa at Tivoli in 1680. The displeasing pose of the L. hand and of the R. arm is due to the restorer. An inscription on the base (modern, but said to reproduce the original one) gives the authorship to one Cleomenes, of Athens. A sculptor of that name worked at Rome in the age of Augustus. (4) *The so-called Arrotino, a Scythian grinding his knife to flay Marsyas. The subject has been discovered by means of bas-reliefs and medals. (5) *The young

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Apollo, said to be wholly antique. It is probably a copy from an original by Praxiteles, and is supposed to be the handicraft of the same sculptor as the Medici Venus.

Return to the **Long Corridor**. L, Another Sarcophagus with the labours of Hercules. Compare with the previous one. R and L, Polyhymnia and a Mercury. Beside the latter, two stages in the evolution of Hadrian. R, 103, pleasing bust of Plotina, wife of Trajan. L, 110, Bacchanalian scene (Triumph of Bacchus.) The god, to the L, is drawn by a male and female centaur. In front, Ariadne is similarly drawn by panthers. Chained slaves precede them : mænads and fauns accompany. R, 112, Venus and Cupid. L, 113, Venus, compare in attitude with the Medici. Beyond it, Sarcophagus with Cupids, and another with Triton and Nereids. At the end, R and L, two Apollos.

Short Corridor. Charming little Cupids, of which 123 is very pleasing. L, Bacchante, with a panther. Centre, *36, seated Roman portrait statue. Beyond, R and L, portrait busts of the Antonine period, betraying the faint beginnings of the Decadence. 133, Minerva, somewhat rigid in attitude : archaic or archaistic. L, 138, the famous *Thorn-extractor, a graceful statue of a boy athlete : one of many copies.

In 136, etc., the various stages of Marcus Aurelius, the philosopher emperor, are interestingly indicated.

141, Beautiful candelabrum. 129, Sarcophagus with Phaethon falling into the Eridanus, represented by a river-god : close by, his sisters metamorphosed into poplars. 145, Venus stooping at the bath, a graceful small statue, like the famous one in the Vatican. The head is modern. L, 2, Mars, in basalt. Opposite, 134, Venus with the sword. 35, **Magnificent seated portrait statue of a Roman lady, known as Agrippina. The pose and draperies are admirable.

Second Long Corridor. Busts of Emperors of the Decadence, continuously losing both in character and craftsmanship. 155, and 156, Marsyas, the first restored by Donatello. R, 162, Nereid on a sea-horse. R, 169, Discolobus, probably a copy of the famous work of Myron.

In the room to the L, **Hall of Painters**, is a fine antique marble vase of Greek workmanship, known as the Medici vase, and with admirable reliefs of the Sacrifice of Iphigenia, who may be seen prostrate below the statue of Artemis on the side next the windows.

The next door to the L leads to the **Hall of the Inscriptions**, with numerous works of sculpture, many of them of inferior interest, but containing some masterpieces. R of the door is a pleasing *Venus Genetrix, covered with a light Coan robe. L, *A priestess, with exquisite drapery. On altars to R and L, Venus Urania and *Mercury, the last very fine. In the centre, on an Egyptian base, *Bacchus and Ampelus, a beautiful group. Round the walls, inscriptions and reliefs, interesting mostly to the scholar. Near the entrance into the next room, 283, figure with oriental tinge, perhaps an Attis.

The room beyond, **Hall of the Hermaphrodite**, has, 318, a colossal head known as the *Dying Alexander,—in reality, a giant of the Pergamenian school. Round the walls are a series of **fine reliefs of the Augustan period, from the altar of the Augustan Peace, erected by the great emperor in A.D. 12, on his final pacification of the Empire. They are sufficiently explained by their labels. These noble and graceful works exhibit the simple idealism of the age of Augustus. The one which represents the members of the Claudian family is particularly beautiful. In the centre of the room, 306, repetition of the favourite statue of the Hermaphrodite, the lower portion modern. 290, Seated statue of Ceres. 316, An Antinous, not one of the most pleasing representations of the subject. 308, Ganymede, so restored by Benvenuto Cellini as to be practically his own work. It would be beside my purpose to enter more fully into the contents of these rooms, but many of the sculptures (such as the superb head of Seneca or the colossal torso of a faun) deserve thorough examination at the hands of those who desire to understand classical sculpture.

Long Corridor, again. 186, Wounded soldier, of the Pergamenian school.

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The **Hall of Niobe**, to the L, further on, contains seven-
teen groups or single figures of **Niobe and her children,
struck by the arrows of Artemis (some of them duplicates).
These are believed to be good Roman copies from the Greek
originals of the School of Scopas. The faces and figures of
all should be compared with those of the Melian Aphrodite,
(Venus of Milo,) in the Louvre. They seem to have origin-
ally occupied the pediment of a temple, with the large
standing figure of Niobe herself in the centre (placed here
at the R hand end of the hall). The figure opposite is sup-
posed to be that of their tutor or pedagogue. The other
figures declined gradually in height from the centre on either
side, and ended in prostrate forms, like the one opposite the
middle window.

Long Corridor again. More portrait busts of the Deca-
dence. Several good Roman altars with inscriptions, inferior
statues, etc. Near the end, 236, fine sacrificial altar of the
age of Augustus, dedicated to his Lares, with the date in-
scribed by means of the consular years—13th of Augustus,
1st of M. Plautus Silvanus. At the end, altered copy of the
Laocoon, an antique in the Vatican at Rome, of the Rho-
dian School: this variant is by Baccio Bandinelli, who
considered that he had improved upon the original. Later
critics have not endorsed his opinion. But the original
itself belongs to a late School of Greek sculpture which
sacrificed plastic repose to violent action and dramatic
movement.

VII

THE PITTI PALACE

[THIRD in importance among the collections of Florence must be reckoned that of the **Pitti Palace**. Indeed, it is probable that most people would even now regard it as first, or at least second, in rank, owing to the large number of masterpieces of the High Renaissance which it contains; but its comparative poverty in works of the increasingly popular masters of the Early Renaissance will doubtless make it take a less exalted place in the estimation of the coming generation.

The **Palazzo** in which it is housed is itself historical. Designed by Brunelleschi, the architect of the Cathedral dome, it was begun about 1440 for **Luca Pitti**, the head of the great house who formed at that date the chief rivals of the Medici. Luca conspired, however, in 1466 against Piero de' Medici (son of Cosimo Pater Patriæ and father of Lorenzo :) and, his conspiracy failing, the building remained unfinished till 1549. It then came into the hands of the Medici; and Cosimo I., completing the central block, made it thenceforth his principal residence. It has ever since ranked as the chief Grand Ducal and Royal Palace in Florence. The existing building includes several additions to Brunelleschi's design, which will be pointed out as you stand before it.]

Cross the picturesque **Ponte Vecchio**, with its jewellers' shops, topped by the connecting passage from the **Uffizi**, and continue along the straight street in front till you come on the L to a huge prison-like building, which crowns a slight eminence. That is the **Pitti Palace**. At first sight,

you will probably find it just sombre and repulsive ; after many visits, its massive masonry, its dignified architecture, its fine proportions will slowly grow upon you. The central portion alone, in three stories, represents Brunelleschi's work ; notice the huge blocks of which it is built, true Etruscan in their solidity, only worked at the edge so as to give an increased effect of vastness and ruggedness. Originally, as in most other castle-like Florentine palaces, there were no windows at all on the ground floor (save the little square openings above :) and the *façade* must then have looked even gloomier than now ; but under the Medici Grand Dukes, Bartolommeo Ammanati boldly introduced the round-arched windows below,—a feat which would seem almost impossible in so solid a building without endangering the stability of the entire superstructure. The wings in line with the centre were added in the 17th century ; those at an angle to it, running out towards the street, not till the 18th.

The entrance to the Picture Gallery is in the wing to the L, through an unimposing doorway. Umbrellas and sticks must be left below. Open daily, one franc ; free on Sundays.

Mount the shabby stairs, and pass through the still shabbier gallery passage into the too magnificent and gorgeously decorated suite of apartments.

We enter first the

Hall of the Illiad.

(The names written over the doors are those of the *next* rooms, to which they give access). Here, more even than elsewhere, recollect that I do not pretend to dispense critical opinions.

L of the door, as you enter, 236, Bassano. Christ in the house of Mary and Martha : Lazarus carving. In this late Venetian picture, painted in the High Renaissance style, we have still a faint reminiscence of the traditional gesture of Martha, shown long before in the Giovanni da Milano at Santa Croce. Otherwise, the picture is just a Venetian domestic interior of its date, largely painted for the sake of

its buxom fair-haired Magdalen and its picturesque accessories. Observe the transformed cruciform halo.

Above it, *235, Excellent Holy Family by Rubens, (probably a copy.) Of course frankly Flemish and 16th century. Note how the infant St. John of Florence with his lamb is now transferred to northern art through the influence of Raphael.

232, by Sustermans, calls itself a Holy Family. In reality, good portraits of uninteresting contemporaries.

233. Pontorno's St. Antony is equally transformed from his earlier type.

Over the door, affected, long-necked Madonna, with sprawling Child, by Parmigianino.

Beyond the door, *229, good portrait of a lady in a red dress with green sleeves, known as La Gravida, and ascribed to Raphael. Above it, 228, half-length of Christ, by Titian, of his early period.

225, *Andrea del Sarto's Assumption is a fine example of his beautiful colouring. The Madonna in clouds, above, in a fine luminous glory, with her ring of baby angels, is a charming portrait of the artist's wife, Lucrezia, whom you will meet again in this Gallery. Below, the Apostles look up in wonder: one gazes into the empty sarcophagus: there are just twelve of them. Conspicuous among them is St. Thomas, in a red and blue costume, by the steps of the sepulchre, holding up his hands with some surviving reminiscence of his earlier position, as if in expectation of the Sacra Cintola. (See the reliefs in the Cathedral and in Or San Michele, and the pictures in the Uffizi and Belle Arti.) In the foreground kneel two later spectator saints,—Nicola of Bari, with his golden balls, and St. Margaret of Cortona (whence it comes), the Franciscan. Such a picture as this can only fully be understood by the light cast by earlier paintings.

Beyond again, 224, 223, 222, three good portraits by Ridolfo Ghirlandajo; a Flemish artist, (perhaps Quintin Matsys;) and Bonifacio.

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Annibale Carracci. Very characteristic of this painter's composite manner. There are touches in it of Correggio and of many others.

219. Perugino, Madonna adoring the Child. A beautiful picture.

216. *Paolo Veronese, Portrait of Daniele Barbaro.

End wall. Several good portraits by Paolo Veronese, Titian, and others. In 214, Baroccio, (a copy from Correggio :) observe the complete transformation of the earlier conceptions of the Madonna and Child, St. Jerome and St. Catherine, and adoring angels. 212, Good portrait of Cosimo I. by Bronzino.

208.* Fra Bartolommeo. A splendid and unusually pleasing example of his Enthroned Madonnas, with saints and angels. Our Lady sits under a canopy, most characteristic of this painter. The child Christ is placing a ring on the finger of St. Catherine of Siena. To the L, the most conspicuous figure is that of St. George, in attitude reminiscent of Donatello: (often called St. Michael, but he bears a martyr's palm.) To the R. stands the painter's namesake, St. Bartholomew, with his knife. Among the other saints, one can vaguely recognise Dominic with his lily, St. Thomas Aquinas, and perhaps Santa Reparata of Florence, in red and green. The angels in the foreground are highly characteristic. So is the distribution of light and shade, and the varied composition.

207. *Fine portrait of a goldsmith, by Ridolfo Ghirlandajo, formerly attributed to Leonardo—of whom it is quite worthy.

Over the door, 202, Biliverti. The angel receiving the gifts of Tobias and Tobit. Is chiefly interesting as exhibiting the later theatrical manner.

201. **Titian's noble portrait of Cardinal Ippolito de' Medici, in Hungarian military costume, after his campaign against the Turks. A study in red.

Above it, 200, copy (or replica?) of a portrait by Titian of Philip II of Spain.

R wall, 199. Granacci. Madonna and Child, with infant

St. John. A good example of the later development of this Florentine subject.

Above it, 198, portrait by Velasquez. Over the door, 196, Paolo Veronese, St. Benedict and saints. 195, Giacomo Francia, portrait of a man, admirable in its simple severity and excellent painting.

191. Andrea del Sarto. Another Assumption of the Madonna, unfinished, closely resembling that opposite, and doubtless ordered on the strength of it. The two should be compared together. Note the similar position and costume of the St. Thomas, with his foot on the base of the sarcophagus. The kneeling saints in the foreground are, however, here two of the Apostles, and the background is different. The upward-straining faces of the spectators are full of reality. (One of the kneeling saints, in red cloak and blue vest, is Andrea's own portrait, in the character of St. Andrew.)

190. Sustermans. Excellent portrait of a Prince of Denmark.

Over the door, 186, Paolo Veronese. Baptism of Christ. We again observe the Venetian faces, and the complete transformation of earlier motives, such as the angel with the towel. Recollect what Baptisms used to be in the 14th century. The pretty Venetian in the rear is meant for St. Catherine.

Near the window, 184, Andrea del Sarto's fine portrait of himself, injured.

185. **Titian. (Early work, attributed to Giorgione.) Musical concert, three fine portraits of men playing instruments, the middle one full of character, the hands and drapery especially admirable. The central head alone retains much of the primitive touch; the other two have been repainted with disastrous effect till all individuality is gone from them.

In 237, by Rosso Rossi, the total transformation of the traditional St. Sebastian and other saints is very noteworthy. Every room contains many fine works which I do not notice.

Enter the

Sala di Saturno.

R of the door, as you enter, Pontormo, the Santi Coronati (see Mrs. Jameson).

Over the door, **Sebastiano del Piombo. The martyrdom of St. Agatha, whose breasts are just being seared by the executioners. A magnificent treatment of the nude, with the splendid colour of this Venetian painter, still visible after he had come under the influence of Michael Angelo's style of drawing and composition. Every detail of this noble work is worthy of close attention, in spite of the intense painfulness of the subject. Its flesh tints are splendid. The St. Agatha is Giorgionesque; but the executioners are entirely in the style of Michael Angelo. This seems to me Sebastiano's masterpiece. It was painted for a cardinal of St. Agatha.

178. **Raphael. Madonna del Granduca, of his early Florentine period. The most exquisite picture by this master in Florence, and perhaps, with the exception of the Sposalizio at Milan, in the whole world. You cannot look too long at it. Simple, pure, and beautiful; reminiscent of Perugino, whose type it embodies, but clearer in colour, daintier, softer. It has even a touch of his earliest Urbino manner.

**61 and '59. Raphael. Portraits of Angiolo and Madalena Doni, also of his early Florentine period. 61 must rank among his finest portraits. It is full of thought and earnestness. The hands, hair, and expression are admirable; they recall Francia. In 59, the young Umbrian painter, coming fresh to Florence from the school of Perugino, shows distinct evidences of being influenced by Leonardo's Mona Lisa (now in the Louvre,) especially in the face and the painting of the soft and luxurious hands. These two portraits, again, you cannot look at too carefully. Do not overlook the Umbrian landscape.

*173, Andrea del Sarto. Group of saints, absurdly called the Disputa sulla Trinità. To the R, St. Augustin (holding a crozier) is speaking with rapt eloquence: beside him mild

St. Lawrence listens: L, St. Francis, then St. Peter Martyr (or Thomas Aquinas?) consulting the Scriptures: in the foreground, kneeling, are St. Sebastian and the Magdalen with her box of ointment. Probably a plague picture. In the background, a Trinity. Admirable both as a bit of colour, and as an example of the way Andrea could give life to these chance assemblages.

*174. Raphael's Vision of Ezekiel. God the Father, enthroned on the mystic beasts of the Evangelists, and adored by the angel of St. Matthew. This work is full of the influence of Michael Angelo.

*171. Raphael's portrait of Cardinal Inghirami, of his Roman period. A triumph of art over an unpicturesque subject with a bad squint. Raphael has succeeded in giving the intellectual and powerful character of the face, while the statesmanlike hands are rendered in the most masterful manner. The reds are marvellously managed.

165. The Madonna del Baldacchino, attributed to Raphael, and in part by him: begun in Florence before he went to Rome, and left unfinished. The composition strongly recalls Fra Bartolommeo, under whose influence Raphael was then passing. The Child, however, is extremely Raphaellesque. The Madonna is of his later Florentine manner. The throne is in the style of the Frate. To the L stand St. Peter with the keys, and St. Bruno (or I think rather St. Bernard, reading, as when Our Lady appeared to him.) To the R, St. James with his staff, and St. Augustin with the *De Civitate Dei*. At the foot of the throne are two dainty little angels, very like Fra Bartolommeo. How much is Raphael's own is uncertain. The flying angels at least were added afterwards, the last being copied from Raphael's own fresco in Santa Maria della Pace at Rome. Later still, one Cassana glazed it over, added the top of the canopy, and gave it a false finish. The Saint Augustin probably belongs to the finisher.

167, Giulio Romano, Apollo and the Muses, dancing. A feeble work, based on Mantegna's group in the Louvre, and spoilt in the stealing.

but by no means spiritual and somewhat insipid Roman contadina. The child is a dainty well-fed human baby, very charming, but not divine. The head-dress and shawl are pretty and prettily painted. Pure maternal love is the keynote. As art, this is a fine work, but it does not appeal to the soul like the Madonna del Granduca opposite it. Go frequently from one to the other if you would understand the difference between the great painter's Florentine and Roman manners. Compare also the face and neck of the Granduca with the Perugino in the same room, and the infant Christ in the Sedia with the baby angels in Fra Bartolommeo's Risen Christ. They throw much light upon Raphael's evolution. The soft tints and evasive drawing of the infant St. John of Florence, on the other hand, show his increase in skill over the definiteness of the Granduca. But as he gained in knowledge, he lost in purity.

The room contains many other good works to which I do not call attention.

Sala di Giove.

R of the door, 18, *Titian's Bella, a beautiful and beautifully painted portrait of a calmly aristocratic Venetian lady (with rich waving hair) which should be compared with the Caterina Cornaro in the Uffizi. The dress is charming. This is one of Titian's most pleasing portraits in Florence. The slashed sleeves are rendered with consummate skill. The colouring is delicious.

Above it, 139. *A charming Holy Family by Rubens, where the Christ and St. John recall in beauty the portrait of his own baby at Munich. This is a splendid bit of colour and drawing in Rubens's best smaller style.

L of the door; 64. **Fra Bartolommeo. Deposition. A noble and attractive work, with an exquisite Mater Dolorosa, and a fine figure of the Magdalen embracing the feet of Christ. The dead Saviour is admirably studied. The meaningless face of the St. John, however, somewhat mars the effect of the picture.

On the same wall are two interesting Paolo Veroneses, and a fine portrait by Tintoretto.

End wall, two excellent Morones.

125, *Fra Bartolommeo's St. Mark, in a niche resembling those beneath the dome of the cathedral. (Observe in architecture these Renaissance niches.) This is a splendid colossal work, noble in form, and admirable in drapery, but a little too grandiose. It again shows whence Raphael derived many of his figures of Evangelists and Apostles. The picture was painted for the choir of San Marco, the church of the painter's own monastery.

Over the door, *124, a beautiful Annunciation by Andrea del Sarto. Note here, as a formal point, that the positions of the Madonna and angel, to R and L, are reversed from familiar usage. Yet observe even in this work the survival of a formal barrier (the *prie-dieu*) between Gabriel and Our Lady. The shrinking attitude of the Madonna, with her finger in her open book, is most charming, and the colour is of Andrea's finest. (In the background, we get a reminiscence of the traditional *loggia*, as we do also of several other early elements. From the top of the balcony, David beholds Bathsheba bathing (somewhat publicly,) a mere excuse for the Renaissance love of the nude. The two additional angels in the background are unusual. Note the dove descending in a glory on the R.

123. Luminous Andrea del Sarto of the glorified Madonna, with saints. Not quite so beautiful as the last. This is a Vallombrosan picture, and the saints in the foreground form a familiar Vallombrosan group, San Bernardo degli Uberti, St. George, (or San Fedele?) San Giovanni Gualberto, and St. Catherine, whose broken wheel is just visible in the foreground. The colouring is not so fine as is usual with Andrea: but the picture has had hard treatment. Lafenestre attributes the upper portion alone to Andrea.

Beyond it, more good Morones.

118. Andrea del Sarto's portrait of himself and his wife, whose face you will often recognise in other works from his pencil. A beautiful picture.

176. Hateful Domenichino of St. Mary, Magdalen. Lachrymose and affected in the worst style of the decadence.

272 - *Andrea del Sarto*
young, beautiful John Baptist [vii.]
 FLORENCE

113. Rosso. The Three Fates, long attributed to Michael Angelo.

110. *Lorenzo Lotto. The Three Ages of Man. Three splendid portraits, admirable in their feeling and colouring.

109. Paris Bordone. Portrait of a lady. He has painted several stages of the same face elsewhere, I think.

The dark wall between the windows has a tolerable Rubens and various works of the decadence. The

Sala di Marte

contains, L of the door, Guercino's St. Sebastian, and Cigoli's Magdalen, chiefly interesting for comparison with earlier conceptions.

Over the door, 97, Andrea del Sarto. Another Annunciation, with St. Michael in attendance, holding his scales. Not so pleasing as previous ones.

Beyond the door, 92. *Titian. The young man with the glove. A very noble portrait.

Above it, Allori's Sacrifice of Abraham, after Sodoma.

94. Raphael's Holy Family, known as the Madonna dell' Impannata. This is a Madonna with a young St. John Baptist who closely resembles an infant Bacchus. St. Anne has beautiful draperies, and a fine strong face, well contrasted in line and colour with the fresh young skin of a girlish saint behind her. But the whole picture fails to please like his earlier works.

91. Ludicrous St. Peter weeping, by Carlo Dolci. His grief moves laughter.

96. *Allori. Judith with the head of Holofernes. One of the noblest and most successful works of the decadence. A proud fine figure. Judith's strong dark face is flushed with passion and with her strange night's work. She looks a woman capable of such a deed—but not such stooping. Her brocade is painted with rare carefulness for its epoch.

90. Cigoli. Ecce Homo. Mannered. Other mannered works of the same period I do not notice.

Above it, 89, a pleasing Bonifacio (the second) of the Rest in the Flight into Egypt. Also attributed to Paris Bordone.

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88 and 87. Andrea del Sarto. The story of Joseph. Confused and not very pleasing.

Above, 86, Rubens, the Effects of War, an allegorical picture closely resembling his Marie de Médicis series, from the Luxembourg, now in the Louvre.

85. *Rubens. Portrait of himself and his brother, and Lipsius and Grotius. One of his finest portrait pieces. Note the admirable contrast between the faces, expressions, and gestures of the two jurists and philosophers on the one hand, and of the artists and diplomatists on the other. They represent respectively scholars and men of the world, thinkers and actors. Look long at the rich red sensuous lips and wistful faces of the artistic grand signiors, beside the firmer mouths, thoughtful eyes and brows, and scholarly hands of the two philosophers. These are likenesses that interpret the sitters. The bust of Seneca at the back, the Dutch tulips, the landscape, the fur, the curtain, the books, the dog, the table-cover, all are worth notice. Do not hurry away from this picture. It is deep—going right into the nature of the men.

Above it, 84. $\frac{1}{2}$ fine Bonifacio (or Palma Vecchio), full of the spirit of the later school of Venice.

R wall, 83. *Tintoretto (or Titian). Excellent portrait of Luigi Cornaro.

81. **Andrea del Sarto. Madonna and Child, with St. Elizabeth and the Baptist. This is one of his most exquisite and finely-coloured works. His soft melting tints are nowhere better exemplified.

Above it, 80. Titian. Fine portrait of the anatomist Vesalius, not well preserved.

82. *Van Dyck. Noble and characteristic portrait of Cardinal Bentivoglio. A gentleman to the finger ends: restrained, diplomatic.

79. The best of the replicas of Raphael's portrait of Pope Julius II, though not now considered the original. A fine realization of the stern and hard old man. Face, beard, hands, red cap, and folds of the white robe, all painted as well as Raphael could paint them. Another portrait that shows a man's spirit.

75. Guido Carracci. Chiefly interesting as a late example of the subject of the Penitent Magdalen in the Desert lifted to behold the Beatific Vision. How altered!

Window wall. Several late pictures, worth notice, but not calling for explanation.

Sala d' Apollo.

R of the door, 67. *Titian. Magdalen. This is intended nominally as a representation of the Penitent in the Desert of Provence. But 'tis a far cry from the nameless Byzantine in the Belle Arti, or even from the haggard Donatello of the Baptistery. Titian simply paints a beautiful nude Venetian woman, with copious golden hair, covering her just enough to salve her modesty, but not to conceal her luscious and beautiful figure. The alabaster pot of ointment by her side serves merely to tell us this is meant for a Magdalen. Obviously, she has not been fasting. Regarded as a work of art, this is a fine picture of a fine model. Face, hair, and arms are exquisitely rendered. It belongs to the same family group in Titian's work as the Flora, the Caterina Cornaro, and the Bella—vivid realizations of an exuberant type of female beauty. Compare it also with the recumbent Venus in the Uffizi.

Above it, 66. Andrea del Sarto, by himself. A fine portrait with a wistful expression. Still higher, a good Tintoretto.

63. Murillo. Madonna and Child. I am too much out of sympathy with this picture to venture upon making any comment upon it.

60. **Rembrandt's Portrait of Himself. A miracle of light and shade, where the glow on the face and on the corslet, as well as the hair and chain of office, are masterpieces of handicraft.

58. *Andrea del Sarto. Fine Deposition, which may be instructively compared with the Fra Bartolommeo.

57. Copy by Giulio Romano of Raphael's Madonna della Lucertola at Madrid. Interesting for comparison with Raphael's other Madonnas in this gallery. This wall also contains two or three other noteworthy pictures.

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End wall, 55. Baroccio. Quaint little picture of a baby prince of Urbino. More interesting than are often the works of this insipid painter.

Above it, 54. *Good portrait by Titian of Pietro Aretino, who does not look as bad as he was in reality; broadly painted with masterful decision. Note here also 52, by Pordenone, a fine example of the later Venetian manner. I pass over the Guercino, etc. 49, by Tiberio Tito, is a pretty baby, not without interest.

The **R wall** has several tolerable late pictures, of which 40, Allori's Hospitality of St. Julian, possesses a certain value. For the legend, see Mrs. Jameson. Beneath it are three fine half-lengths.

44. A hard but tolerably good portrait of the school of Francia. 43. *A charming portrait by Franciabigio. 42. A delicate Magdalen by Perugino, in his later manner, probably an old copy.

40, **Raphael's portrait of Pope Leo X, with two cardinals, a work which should be compared with his Cardinal Inghirami and his Julius II. It represents Leo in his character of art-patron. The picture shows a high point of technical skill, but is far less interesting than Raphael's earlier manner. The blending and harmonising of the reds is excellent. The fat epicure of a Pope is examining a manuscript with his celebrated magnifying glass. The cardinals are Giulio de' Medici and Ludovico de' Rossi. Giulio Romano partly executed it.

38. Attributed to Palma Vecchio. Christ and the disciples at Emmaus. A most interesting example of the transitional period in Venetian art, with recollections of Bellini and foreshadowings, or more likely reminiscences, of Titian.

Window wall, works of the decadence.

Sala di Venere.

L of door, 20, *Albert Dürer's Adam, with Eve opposite. Another interesting example of the rigid northern nude, which should be compared by photographs with those in the Uffizi. It marks advance, and is worthy of the great mas-

ter, but is still sadly lacking in grace and ideality. Perhaps a copy from the original at Madrid.

Over the door, 19. Spagnoletto's unpleasing Flaying of St. Bartholomew.

140. Leonardo (or his school). Portrait, which should be compared with Raphael's Maddalena Doni, as well as with the Mona Lisa at the Louvre. Look closely at the hands. Note also the landscape background.

17. Titian. Madonna and Child, with St. Catherine and the youthful Baptist. An admirable example of Titian's treatment of these subjects.

76. * Fine murky Rembrandt of an old man: gloomily glorious. Above it, 15, a good Salvator Rosa, for those who like him.

End wall. Works of the decadence: also, 14, a landscape by Rubens, hay-making. 15, M. Rosselli's Triumph of David, a good theatrical work of the late period. 11, Francesco Bassano's St. Catherine rescued by the angel, full of the late Venetian feeling. Compare it with the Titian in the same room. 9, *another landscape by Rubens, with small figures of Ulysses and Nausicaa.

R wall. Good pictures by various late artists. Above them, a sea piece by Salvator Rosa.

Over the door, 3, Tintoretto, Venus and Vulcan, with Cupid. 1, Dürer's Eve, one of the finest embodiments of the northern nude, admirable in its way, but still lacking the ideality of Italian treatment. Compare with the Adam opposite and with others in the Uffizi. Again, perhaps a copy.

Window wall. Several works of the Decadence, among which 23, Rustici's death of the Magdalen, is funny as representing a late baroque conception of the Penitent in the Desert visited by the angel.

Now return to the Sala dell' Iliade, the first you entered. The door on your R leads to the

Stanza dell' Educazione di Giove,

which contains chiefly works of the 17th century. The most interesting are portraits near the window by Bronzino. 470,

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Guido Reni's too famous Cleopatra, is an affected and mannered picture.

272. *Andrea del Sarto's Young St. John Baptist. Once a fine work, full of later Renaissance spirit, and still admirable in its colouring, (though spoilt by restorers) the red robe in the foreground being even now splendid, while the flesh-tints are ruined. Like the work on the same subject by Raphael in the Tribuna, it departs entirely from the earlier ascetic tradition, and represents the patron saint of Florence in the form of a beautiful semi-nude boy, finely proportioned and delicately nurtured. This is in point of fact a well-nourished noble youth, with nothing about him of the penitent or the ascetic. The camel's hair robe and the reed cross are mere vague pretences. The hand that holds the bowl is admirably modelled.

258, Good portrait by Tiberio Tinelli. 263, Henri II of France, attributed to Clouet, but surely Flemish (?). 255, Tolerable portrait by Van der Helst, not up to his usual level. Above them, good Holy Families, 256 and 254, by Fra Bartolommeo and Palma Vecchio (?). 252, Scholar of Holbein, portrait of the Duc de Guise. 245, Fine, but rather uninteresting and badly used portrait, attributed to Raphael, though of doubtful authenticity, and known as La Velata. It represents the same model who reappears in the Dresden Madonna, and in the Magdalen of the St. Cecilia at Bologna, *without* the radiance or the rapt eyes. *243, Velasquez, good portrait of Philip IV of Spain. Many other pictures in this room are deserving of notice, but none of them call for that sort of explanation which is the chief object of the present Guide.

The small room to the L, the

Stanza della Stufa,

has unimportant frescoes of the Ages of Gold, Silver, Brass, and Iron, by Pietro da Cortona, and two bronze statues of Cain and Abel, after Dupré. The door to the R leads to the Bathroom, a florid little apartment, cold, cheerless, and sadly over-decorated.

Beyond it lies the

Stanza d' Ulisse,

with works mostly of the later age, few of which are important. **Entrance wall:** R of the door, 300, unusually fine portrait of an Old Man by Salvator Rosa. 303 and 304 are also good pictures of their school.

End wall. 305, by Allori, shows the last stage of the Young St. John in the Desert. 307, Andrea del Sarto, the Madonna and Child, enthroned on clouds, with various saints, in his latest and least pleasing style, and spoilt by the restorer. In the foreground kneels St. John Baptist, balanced by the Magdalen with her box of ointment. Behind these two stand, L, St. Lawrence and St. Job (Paul the Hermit? Hilarion?), R, St. Sebastian and St. Roch. (The combination of plague-saints makes me think the nude saint is Job.) The picture has been sadly ill-used, and much of the colour in the drapery is quite unworthy of Andrea. The Madonna and Child, however, are well finished. 311, Ascribed to Titian, more probably Dosso Dossi, good portrait of a Duke of Ferrara. Replica of one at Modena.

L wall. 1313, Tintoretto, Madonna and Child, marked by his peculiar smoky colouring and contrasted radiance. 318, Lanfranchi, St. Margaret beholding a Vision, theatrical and mannered. 321, A very unpleasing Ecce Homo by Carlo Dolci, foreshadowing later cheap ecclesiastical decoration. Still more unpleasing is 325, Madonna and Child. Above, 324, Van Dyck's (or Rubens's) portrait of the Duke of Buckingham, instinct with the man's vain and ineffective character, scarcely concealed by flattery of a patron.

326. Paris Bordone's fine copy of Titian's portrait of Pope Paul III, at Naples,—a harmony in red, very effectively rendered. The feeble old man with his half-open mouth and his sprawling hands sits alive before us. Note those hands well. The veins and sinews show through them in a most lifelike manner.

The

Stanza di Prometeo,

contains several excellent works of the earlier period.

Entrance wall, L of door, 371, *good hard profile portrait,

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in the Lombard manner, of Beatrice d'Este, attributed to the
Umbrian, Piero della Francesca. 376, *Lorenzo Costa, good
portrait of a Duke of Bentivoglio. Over the door. 338,
School of Bellini, Madonna with St. James and St. Catherine,
an excellent example of the style leading up to Titian. 341,
Pinturicchio, Adoration of the Magi, where faces, figures,
head-dresses, and composition are all highly characteristic
of this strongly-marked and individualised Umbrian painter,
(best seen in the Library at Siena.) 34c, School of Perugino,
(probably by the master himself,) Madonna and Child, with
two ill-marked female saints. 343, **Fra Filippo Lippi,
beautiful round Madonna and Child, with the pomegranate.
The face of Our Lady is that of Lucrezia Buti, whom the
painter married. In the background are two other episodes ;
L, the Birth of the Virgin, with St. Anne in bed, and servants
bringing in the usual objects ; R, the Meeting of Joachim
and Anna at the Golden Gate. The round-faced boy to the
extreme R is highly characteristic of Fra Filippo's manner ;
so is the infant Christ. This is one of his best panel pictures,
the colour brighter and warmer in tone than usual. 339,
Good portrait by Tintoretto. 342, Unknown 15th cent.
Florentine Madonna and Child, with the infant St. John,
accompanied by two angels. 346, Zuccherro, interesting
chiefly as a late and wholly altered Magdalen, nude save for
her own hair, lifted from the mouth of the Sainte Baume by
angels, to behold the Beatific Vision, (incorrectly described in
this and in many other cases as the Assumption of the Mag-
dalen.) To the R in the foreground may be seen the cave, with
crucifix, skull, and other properties. Above it, 345, excel-
lent Holy Family by Granacci, in one of his happier moments.
Higher still, pleasing portrait by Sustermans of a Medici
baby. Over the door, *347, School of Filippino Lippi, Vir-
gin adoring the Child, with the infant St. John Baptist, and
attendant angels, many of them with the familiar Medici
features. In the background, marble balustrade with lizard
and good hard landscape. The picture looks very like a
Filippino, and recalls the St. Bernard of the Badia.

End wall. 388, Filippino Lippi, Death of Lucretia, the

story told in three episodes; not very successful. 349, Holy Family, after Filippino Lippi. Above it, 348, School of Botticelli, Madonna and Child, with infant St. John of Florence, and two attendant angels. One bears a sword, the other a lily; whence they probably represent St. Michael and St. Gabriel. The baby is ill-drawn and lifeless. St. John's arms still betray the ascetic tendency. Beneath, 353, Botticelli, portrait called La Bella Simonetta, a literal and unflattering picture, hard and dry, and with little of Botticelli's usual spirituality. It is well painted in its archaic way, but most honest spectators will confess it gives them little pleasure. The ascription to Botticelli is more than doubtful, and the face is not that of Giuliano de' Medici's famous mistress. 355, Luca Signorelli, Holy Family, with St. Catherine, well drawn and incisive, but deficient in colouring. 354, School of Lorenzo di Credi, Holy Family, characteristic in composition, but lacking the delicate touch of the master. 357, Botticelli, Madonna giving the Child to the infant St. John to kiss, a typically Botticellian (experimental) deviation from the ordinary models. The boy Baptist is very charming: the infant Christ over-fed and sleepy. 365, Mariotto Albertinelli, Holy Family and angel, in his simpler early-Florentine manner, with little trace of Fra Bartolommeo's influence. 358, Ghirlandajo's Adoration of the Magi, a partial replica of his great picture in the Uffizi, with different background and many figures omitted. The workmanship is not so fine as that of the original. This wall contains other good Madonnas by Garofalo, Boatteri, and a nameless Florentine of the school of Lippi.

I. wall. 372, Attributed (most doubtfully) to Andrea del Castagno, portrait. 369, Excellent Ecce Homo by Pollaiuolo. Over the door, 373, 15th cent. Dominican Florentine altarpiece, attributed (not very probably) to Fra Angelico; centre, Madonna and Child; L., St. John Baptist of Florence and St. Dominic; R., St. Peter Martyr with his bleeding head, and St. Thomas Aquinas with his open book and rays. In the *cuspide*, little Annunciation. Behind, an episode of St. Dominic Preaching, and the martyrdom of

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St. Peter Martyr. 377, Ecce Homo, by Fra Bartolommeo. Pleasing as colour, but deficient in sentiment. 379, Pontormo, Adoration of the Magi, only interesting for its almost Flemish grotesqueness of characterisation. It has a flavour of Teniers.

Window wall, 384, Pollaiuolo's St. Sebastian, a study of the mere anatomical nude, well drawn but repulsive, harsh, and uninteresting: the model a bad one. As compared with Perugino and Sodoma in the same subject, it shows the temperament of the purely scientific Renaissance artist. Several other works in this room are well worth study, but need no explanation, and can be easily discovered by the reader for himself.

The

Stanza del Poccetti,

beyond, does not contain anything that calls for notice in this book. A long corridor leads hence, through Florentine mosaics and miniatures, (some of them excellent,) to the

Stanza della Giustizia,

which contains admirable portraits, and a few good works of the late period. Hondeloeter's cocks and hens, however, explain themselves. Scarsellino's Birth of a Noble Infant is interesting as recalling earlier types of the Birth of the Virgin. Vasari's St. Jerome similarly shows us the last stage in the treatment of that familiar subject. Guido's St. Elizabeth is rather more pleasing than most of his work. Some of the portraits by Bronzino and Allori are also attractive in their way. The (second) Bonifazio's Finding of Christ in the Temple shows a complete breaking away from earlier tradition. Sir Peter Lely's Cromwell, sent as a present to the Grand Duke Ferdinand II by the Protector, will interest English visitors. I leave the other works, and the cabinet in the centre, to the taste of the reader.

The

Stanza di Flora

contains chiefly late works, of which I shall only mention Van Dyck's Repose on the Flight into Egypt. The merit of the rest can be appreciated, as good or bad, at the spec-

tator's own valuation. I will say the same of the last room, the Sala dei Putti. It is given over to Salvator Rosa and the Carracci.

The **Boboli Gardens**, behind the Pitti Palace, afford several striking and characteristic views of Florence.

[VII.

of the last room,
Salvator Rosa and

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VIII

THE BARGELLO

THE Chief Magistrate of Florence in very early times was the **Podestà**. This office was created in 1207, and the judicial functions were entrusted to the officer so named, who (owing to the mutual jealousy of the internal factions) had to be a foreigner, elected for six months, or later for a year, like mayors elsewhere. Even after the Guilds had introduced their commercial oligarchical system, the Podestà still retained his judicial position. In 1255 (earlier than the building of the Palazzo Vecchio) the town began to erect a castle for its magistrate, known at first as the **Palazzo del Podestà**, but handed over later to the chief of the police under the Medici Grand Dukes, from whom it derives its usual modern name of the **Bargello**. The existing Government has fitted up the interior as a museum of plastic and minor arts; and it is therefore now officially described as the Regio Museo Nazionale. But nobody ever *calls* it by any other name save that of the Bargello. It is one of the sights which is absolutely imperative.]

Take the Via del Proconsolo, from the Piazza del Duomo. On the L as you descend is the **Bargello**. Stand opposite and examine the *façade* and tower. The portion that faces you is the original building (restored.) The part at the back is a little later. Open daily from 10 to 4; free on Sundays. It takes at least **two days** to see it cursorily.

The **entrance hall**, a fine specimen of a vaulted secular interior of its age, contains suits of armour, helmets, etc., the designs on many of which are worthy of notice. Most of them belonged to the Medici family. Also firearms,

swords, and other weapons, among which notice a splendid cannon, cast in 1638 by Cosimo Cenni, with the Head of Medusa, the Florentine lion (the Marzocco,) the Medici balls, and other devices. Last cabinet, helmet and shield of François Ist of France, of Milanese workmanship. Round the walls are a series of escutcheons. The room to the L, beneath the tower, contains a continuation of the same collection.

Enter the **courtyard**, with its central well and fine open loggia, a remarkable specimen of secular architecture of the 13th cent. Note the round arches and the columns of the pillars. Also the escutcheons of former Podestàs which surround the court, and the effective triumphal arch on the staircase. Nowhere else in Florence do we feel ourselves so entirely transported to the city and age of Dante. The arms of the quarters of the city in the loggia have the names of the wards to which they belong inscribed below them. Note for future guidance: you will see them elsewhere. The best **view** of the picturesque quadrangle, with the beautiful loggia on the first floor, is obtained from the corner opposite as you enter.

The works of **sculpture** (some of them second-rate) which surround the court are sufficiently described on their official labels. Notice those by Niccolò di Piero Lamberti and by Piero di Giovanni Tedesco, from Or San Michele, as throwing light on Donatello's beginnings. Also, Giovanni da Bologna's Architecture, on a fine Renaissance base with Medici balls and feathers: and a Penitent Magdalen in the desert, where the sense of form of the 16th cent. has triumphed over the earlier asceticism which dominated the subject. Baccio Bandinelli's Adam and Eve have the feebleness and vapidness which pursue that ambitious but ineffective sculptor's work. Michael Angelo's *Dying Adonis, however, is a fine though confused piece of sculpture, with a noble face, and well conceived hands. Giovanni da Bologna's *Virtue triumphant over Vice shows the French tinge of feeling and the usual merits and failings of its powerful but theatrical artist. Michael Angelo's *Victory, unfinished as

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usual, is one of the figures intended for the Tomb of Julius II, of which the so-called Fettered Slaves in the Louvre were also portions. Between the two last is a handsome Renaissance doorway, with symbols of St. Mark and the familiar Venetian inscription: "Peace to thee, Mark my Evangelist."

The door opposite the entrance to the court gives access to two small rooms on the ground floor, with fine fragments of sculpture, mostly mediæval in the first, and sufficiently explained by their labels. **First Room**, over the door, a noble Gothic canopy, with Christ and saints, originally on the *façade* of Santa Maria Novella. Notice to the L the arms of the wool-weavers, the lamb of St. John of Florence. Centre, 90, Bacchus, perhaps by Giovanni dell' Opera. To the R of it, a fine Renaissance washhand fountain, above which are good figures by Simone Talenti. 50, 51, 52, a fine Madonna, and Saints Peter and Paul, with their symbols, brought here from the old Porta Romana. Close to them, two marzocchi, or Florentine lions. I do not call attention to most of the works in this room because they are sufficiently described by their labels: but almost all should be noted and examined, particularly those of the School of Andrea Pisano.

The **Second Room**, L wall, contains a beautiful series of *reliefs*, gravely injured, narrating the life and miracles of San Giovanni Gualberto, founder of the Vallombrosans, by Benedetto da Rovezzano. (They come from the tomb of the Saint in the monastery of San Salvi, and were recklessly destroyed by imperial soldiers during the siege of 1530.) 93, San Giovanni Gualberto delivers a monk from a demon. 95, The miracle of San Pietro Igneo, passing through the fire. 101, San Giovanni Gualberto on his bier, Faith and Charity at the sides, mourning. 104, *Translation of his relics from Passignano, with cure of the sick as they pass (an epileptic boy particularly fine.) 107, Heretics attack the monks of San Salvi. These exquisite works, Benedetto's best, (1506) deserve the closest attention. (See Perkins's *Tuscan Sculptors*, and Mrs. Jameson's *Monastic Orders*.)

End wall, a noble *mantelpiece, also by Benedetto da Rovezzano, classical in style, representing apparently Apollo, Pluto, and Jupiter (?) This is also one of the most exquisite works of Renaissance sculpture. L of it, Michael Angelo's unfinished *Bust of Brutus : the inscription explains that he had not the heart to finish it after Florence lost her freedom : but then, he seldom finished anything. R, Bandinelli's insipid Cosimo I.

R wall, 123, beautiful **Madonna and Child by Michael Angelo, an early work ; not a sacred face, but calm, matronly, and beautiful, like a high-born mother. Several reliefs by Pierino da Vinci, Leonardo's nephew. 124, Masque of a Satyr, attributed without due cause to Michael Angelo : ugly and repulsive, though not without cleverness. 128, *Michael Angelo's Bacchus, the pose of the figure not entirely worthy of the great sculptor : but the head and some other parts most masterly. 133, Beautiful Madonna and Child, with infant St. John Baptist of Florence, by Andrea Ferrucci. Beside it, 131, *beautiful tabernacle, of perfect proportions and workmanship. Beneath it, good reduction of Michael Angelo's Leda. 134, Antonio Rossellino (?) lovely *tabernacle for the elements, with adoring angels. All the Renaissance decorative work in this room deserves the closest attention, especially the two exquisite *niches, on either side of the doorway, by Benedetto da Rovezzano. Baccio Bandinelli's portrait relief, 136, has rare merit for this vapid sculptor.

Go out into the courtyard, and mount the **stairs**, noticing as you go the numerous escutcheons and memorial tablets of city officials and others ; pass under the triumphal arch : and enter the **loggia** on the **first floor**, with its vaulted roof spangled with Florentine lilies. This gallery (the **Verone**) contains a collection of **bellas**, many of them with fine reliefs and interesting or amusing inscriptions.

Enter the

First Hall, X

fitted up as a museum of the works of Donatello. Many of the best originals in Florence are here collected : beside

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them are placed for comparison casts from Donatello's work in other cities, such as the equestrian statue of Gattamelata at Padua, etc. Among the **originals**, the most important and interesting are : **L wall**, the Marzocco, or lion holding the Florentine lily, which long stood in front of the Palazzo Vecchio, but is now replaced by a copy.

Centre of the room, **L** : *the David, in bronze, a fine but rather early work, when the master had not yet arrived at his final conceptions of plastic beauty. The pose is a little too self-conscious ; the young victor places his foot too proudly on the head of Goliath ; and the shepherd's hat shades the face ungracefully : but the nude is good, and the work is still most original and charming. Note how this subject of David colours Tuscan sculpture of the Renaissance. Fine relief on Goliath's helmet—representing Victory. **R**, an Amorino, also in bronze, with the open mouth and pose of the hands so characteristic of the sculptor.

Wall **opposite** the entrance ; beautiful bronze bust of a young man, with exquisite cameo of Victory. Near it, ** charming relief of an open-mouthed young St. John the Baptist. Close by, *coloured bust of Niccolo da Uzzano, powerful, but unpleasantly realistic. Then, the penitent St. John Baptist in the desert, a work which should be compared with the wooden Magdalen of the same type in the Baptistery. Recollect that here Donatello is not aiming at pure plastic effect,—certainly not at beauty—but is endeavouring to realise an ascetic ideal in accordance with the needs and aims of sculpture. In both these St. Johns, the parted lips are highly characteristic. Compare with the plaster casts of two others, at the base of the Gattamelata statue ; also with the older type by the first **R** window. **End wall**, the original **St. George, from Or San Michele, now replaced by a copy. This is a very noble realisation of the soldier saint, the ideal of chivalry, remarkable for its mingled valour and purity. Observe how brave and bold, and yet how modest. In this work, Donatello first knew himself. Beneath, is a relief of St. George and the Dragon, with the exposed princess, a charming figure, looking on in the back-

ground. This last little work may well be compared with the Michel Colombe in the Louvre, as representative of Italian as opposed to French feeling. Compare it also with the plaster cast beneath the Deposition.

Entrance wall, David with the head of Goliath, in marble—a fine early work whose face should be compared with that of the St. George. In the attitude, which is graceful, there is a little too much of conscious jauntiness. Later, Donatello attains to more modest courage. Close by, bust of Geneva Cavalcanti, in bronze, a successful rendering of an unattractive personage. All the casts and originals in this room should be carefully compared with originals elsewhere in Florence. Nowhere else in the world does so good an opportunity exist for becoming acquainted with the style and spirit of this prince of early Renaissance sculpture. Compare particularly *all* the St. Johns, young and old: and note that some of the former are the boy ascetic in the desert, while others are just the joyous young patron of Florence. These two boyish figures, St. John Baptist and David, lie at the root of Renaissance sculpture in Tuscany.

The **Second Hall**, very dark, contains chiefly tapestries. The

Third Hall,

once the Audience Chamber of the Podesta, has a collection of bronzes, pictures, and small decorative objects (the Carrand Collection) impossible to enumerate in close detail, though many of them deserve the greatest attention. It was given by a French benefactor, and is quite as largely French as Florentine. **Entrance wall**, fragment of the School of Taddeo Gaddi, with St. Michel the Archangel and St. Catherine. Above it, a quaint judgment of Paris. Higher still, early example of the Florentine group of the Madonna with St. John the Baptist. The opposite side of the door has several interesting pictures, (Coronation of the Virgin, Christ and the Magdalen, Decollation of a Saint, and a charming triptych with Madonna and Child and Florentine saints, reminiscent or prophetic of Filippino

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Lippi.) The Noli me tangere, St. Veronica's towel, and others, are well worth notice.

The first case contains bronzes of the Renaissance and earlier, including, end, a grotesque Old French St. George and the Dragon, with other quaint equestrian figures. On the side towards the window, beautiful Renaissance bronzes: Hercules and Antaeus, Plenty, Pomona, a Satyr, mostly by Riccio, a beautiful Amorino, an affected 16th cent. Venetian Fortuna, a fine Mars, Hercules, etc. I do not enumerate these, or the works on the window wall opposite them, (among which note a very quaint Marriage of St. Catherine,) but all deserve detailed inspection. R wall, further on, exquisite Flemish panels, Annunciation, Adoration of the Magi, Presentation, etc., etc. Among them, Hugo Van der Goes, a good Madonna. Next case, centre, early mosaics, Limoges, and otherwise. Fine crosier 648; 649, admirable San Marziale; 650, reliquary, with the Maries at the Sepulchre. 654, Another, with saints and angels. 667, The four Evangelists with their symbols. Good crucifix, Madonnas, etc. I leave these to their labels. At the opposite side, fine German Flagellation. All need close inspection. The third case contains exquisite ivories, which must be similarly examined by the spectator in detail. L side, 175, quaint group of Mercury and Polymela, with Venis and Adonis. 164, Triumph of Love. Beneath, combs, etc., very curious: identify their subjects. 154, Quaint Meeting of Joachim and Anna at the Golden Gate, with Stem of Jesse; French art of the 15th cent. 153, Characteristic Burgundian St. Catherine, trampling on her persecutor, of a type which will be familiar to visitors to the Louvre. 97 and 98, Delicious Lombard 14th cent. diptych, with the Nativity, Annunciation, Visitation, Adoration of the Magi, and their visit to Herod. Note this closely. Beside it, 123, charming French casket, subjects amply described on labels. 99, French diptych, with scenes from the life of Christ, all obvious except the top R hand compartment, which has the common French subject of the Last Judgment, with Resurrection beneath and Christ enthroned

above between angels holding the instruments of the Passion, with the Madonna and St. John (or Sainte Geneviève?) kneeling on either side of him: this is exactly like the tympanum of Notre Dame and the Sainte Chapelle. 95 and 96, Similar early French diptych, including Coronation of the Virgin. Notice the regal and affected French type of Madonna. I mention a few only of these beautiful works, but the visitor should inspect and identify each separately. Opposite side, 60 and 61, early French chessmen, kings. 26, Italo-Byzantine casket, with antique subjects. Above it, 93, quaint French Annunciation. 91 and 92, French Madonnas. The type will be familiar again to visitors to Cluny and the Louvre. Beneath it, 42, exquisite early German altar-front, 11th century. 24, Beautiful Byzantine 8th century figure of the Empress Irene. 19, 20, 21, Roman works of the intermediate period between the classical and the Byzantine or Romanesque art. All these should be closely studied: the Adam in Paradise, naming the beasts, is extremely luminous. Inspect also the little panels beneath them. 35, The Maries at the Sepulchre, is particularly interesting. In some of these works, such as 35, 37, and 38, we get early forms of subjects afterwards conventionalised by Christian art. Search in these for the springs of later motives.

The **Last Case** contains arms and armour.

The door at the end has an early (14th cent.) coloured relief of the Madonna and Child, adored by a Podestà, in the lunette;—the Authorities of Florence bowing to Religion. It gives access to **Hall Four**, the

Ancient Chapel,

dedicated to St. Mary Magdalen. The walls are covered with sadly damaged frescoes, now scarcely discernible. **End wall**, (with window representing St. John the Baptist,) fresco of Paradise, attributed to Giotto (more likely a pupil), like Andrea Orcagna's fresco of the same scene in the Strozzi chapel at Santa Maria Novella. This is interesting to most people chiefly because of the (over-restored) figure of Dante to the R of the window below. But the work itself

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has also high artistic value. The **R wall** has frescoes from the Life of St. Mary Magdalen, the dedicatory saint. Only a few figures of the frescoes can now be recognised. But the series once ran thus, and can still be identified on bright days, beginning at the top to the L. (1) The Magdalen at the feast in the house of Levi: (2) Raising of Lazarus: (3) entirely gone, Magdalen at the Crucifixion: (4) the Maries at the Sepulchre: (5) Christ and the Magdalen in the Garden: (6) the Angel feeding the Magdalen in the Cave in Provence: (7) St. Maximin bringing her the last sacrament: (8) the death of the Magdalen. (I can find no trace of the sister subject, St. Mary of Egypt, mentioned in many Guide-books: the opposite wall has the miracle of the Merchant of Marseilles, as at Santa Croce.)

L of the empty space once occupied by the altar, St. Jerome in the desert. R of it, Madonna and Child, by a scholar of Ghirlandajo. The case between contains fine articles of Church furniture, including a Last Supper, with Christ washing the feet of Peter. The room also contains other interesting objects: Madonna and Child in painted wood by Dello Delli (?): Crucifix with the lamb of St. John Baptist in the centre at the back; and a few old mosaics.

The **small room** beyond the chapel has an early fresco of the Madonna and Child, a good vaulted roof, and several interesting bits of early needlework, the subjects on which should be carefully noted. On the entrance wall, the angels lifting the Magdalen in the desert.

The next room,

Fifth Hall,

to the R, contains on the **end wall** (avoid it) some ghastly illustrations of the plague, and other works of a similar character, in coloured wax. The **centre case** has ivories of later dates, some of them excellent in execution, but uninteresting for the most part in design and treatment. The best are two St. Sebastians, probably votive plague-offerings. In the centre is a fine early triptych, with saints (all easily recognised) and scenes from the Passion. A few early works at the further end of the case also deserve close

attention. **Centre case**, glass, which examine individually. To the R, Limoges enamels. To the L, nautilus shells, mounted as jugs and vases. **Next case**, ivory works, oriental and other, which are merely ingenious and nothing more. The taste of most of them is execrable. **Last case**, fine silver work. Observe in all these rooms the fine ceilings, frescoes, and internal decorations. As at Cluny, but even more so, the building itself is here one of the best parts of the museum.

The next room,

Sixth Hall,

contains bronzes, reliefs, and statues of the early Renaissance. All these deserve the closest attention. R of the door, St. John Baptist in the Desert, by Michelozzo, an early example of the comparative abandonment of the merely ascetic ideal. Compare and bear in mind all these various Baptists: their importance is fundamental. R of the door, fine bas-relief by Bertoldo, of a battle between Romans and barbarians, inspired by the antique, and full of classical feeling. The Victories and nude figures to R and L are especially admirable. Above it, good bust of the Duke of Urbino. Beneath, *Reliquary of St. Protus and St. Hyacinthus, by Lorenzo Ghiberti; fine flying angels. The case, beyond, contains fine imitation antique and Renaissance statuettes. In the centre of the room, **Verrocchio's beautiful bronze David with the head of Goliath, one of its sculptor's masterpieces. The head foreshadows Leonardo: the curls are delicious: the easy assured pose may be compared or contrasted with the Donatello and the Michael Angelo. The thin veined arms, however, (perhaps of an apprentice model) are evidently influenced by the ascetic mediæval ideal: compare the figures in Verrocchio's (painted) Baptism of Christ in the Belle Arti. The whole attitude of this David, in spite of its meagre limbs, is striking and graceful. This work should be looked at in contrast with Donatello on the one hand and with Michael Angelo and Benvenuto Cellini on the other.

End wall **two gilt bronze panels, the sacrifice of Isaac.

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by *Brunelleschi and **Ghiberti respectively. These were the panels which were sent in by the two artists as specimens of their handiwork in the competition for the Second Gates of the Baptistery in 1402. The superiority of Ghiberti's design in composition and plastic calm is very apparent. At the same time, the elements of conventional treatment common to the two scenes are worth close comparison. The positions of most of the actors and accessories are fairly constant. Observe the quiet strength and repose of Ghiberti, contrasted with the bustle and strain of Brunelleschi. One is like a sculptor's work, the other like an engineer's.

Beneath these, Lorenzo Vecchietta's fine *recumbent statue or a tomb, in which a successful attempt is made to put greater naturalness into this type of monument. Above, good Crucifixion by Bertoldo.

Wall to the R, Crucifixion, by Donatello, partly gilt. All the attitudes in this admirable scene are worth careful notice. Observe at how much earlier a date sculpture succeeded in emancipating itself from conventional trammels than did painting. No contemporary picture has the freedom and ease of the Roman soldier nailing the feet of the Impenitent Thief; nor of the long-haired Magdalen in the foreground to the L; nor of the semi-nude figure with shield beyond it; nor of St. Longinus (distinguished by his halo) with his hand to his mouth, just above the last-mentioned figure. Study closely this admirable relief. It will well repay you.

The

Seventh Hall

beyond, contains the work in bronze of the High Renaissance up to the point where it verges towards the Decadence. Among so many noble works as are contained in this room, it is difficult to make a selection: besides, very few of them need explanation. Note, however, the Ganymede and the eagle, attributed to Bevenuto Cellini, with its admirable ease of pose, and its perfect equilibrium. (Compare with similar antiques in the Uffizi.) Also the Antoninus Plus, which is a successful 15th century imitation of the antique. Look at Daniele da Volterra's *Bust of Michael

Angelo; and, close beside it, Sanrovinio's Christ in Glory. In a glass case is Cellini's sketch in bronze for the Perseus of the Loggia dei Lanzi, differing slightly in detail from the model finally adopted. Beside it, admirably executed but not pleasing bust of Cosimo I, a subject to try the greatest sculptor. Beyond, again, *wax model of the Perseus, differing much more markedly from the form at last adopted. Further on, **Cellini's original relief for the base of the Perseus, the Release of Andromeda, now replaced in the Loggia by a cast: a most beautiful piece of consummate metal-work. Close by, fine Venus by Giovanni da Bologna. Also, end wall, his Galatea, a successful figure. All the small works on the wall should be carefully noted. In the centre of the room, Giovanni da Bologna's celebrated *Mercury, too often copied, perhaps the lightest work in bronze ever executed. Its poise is wonderful. It seems to soar naturally. But reproductions have vulgarised it. Fine bronze candelabra and other works. I omit many fine specimens of sculpture, such as the copy of the too famous Farnese bull. Do not overlook the handsome wooden ceiling.

The stairs to the upper floor are in Room V, with the late ivories. Go back to it.

The first apartment at which we arrive,

Room I,

has a fine timber roof, and is decorated with several original frescoes, those on the end wall, L, being attributed to the ever-dubious Giotto. That to the L, a fragment, probably forms part of a Joachim expelled from the Temple (?) To the R, Meeting of Joachim and Anna at the Golden Gate,—only Joachim and the two servants with the rejected offering remaining. Compare with other frescoes of corresponding scenes, and you will be able to judge of these identifications. Centre, Madonna and Child, with Florentine saints, greatly injured.

The Entrance wall has beautiful Delle Robbia Madonnas, with crowning hands, angels, and other features. Two of these are the favourite subject of the Madonna Adoring the Child. The face of the **central one is inexpressibly

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beautiful. Beyond the door, Madonna supporting the dead Christ, by Ghirlandajo, a fine fresco. Further on, fresco of justice, between two suitors, attributed to Rossi. Beyond the window, Madonna and draped Child, of the later School of Giotto.

End wall, more Della Robbias. Above, by Giovanni, Christ and the woman of Samaria. Beneath, by Andrea and Luca, Madonna and Child. In the earlier type, (Luca and Andrea) the figures are usually white on a blue ground; later works of the same school, (Giovanni, etc.) such as the Christ and the Woman of Samaria above, are in polychrome, and less pleasing.

L. wall, returning, Christ and the Magdalen in the garden, of the later period. Beneath, in the predella, St. Francis receiving the stigmata (compare with pictures), the Resurrection, and the Maries at the Tomb. Beyond the window, more Della Robbias; charming little *Annunciation, good Ascension, *Madonna adoring the Child (with delicious baby St. John of Florence,) Nativity, and a lunette of St. Augustin. After seeing these Della Robbias, look out for similar lunettes and medallions over the doors or arcades of Florentine houses and churches (Ognissanti, Hospital of San Paolo, Innocenti, etc.). Beyond the next window, again, Madonna adoring the Child. In this room (with the next) you have the best opportunity afforded you of learning to admire and love the Della Robbias, especially Luca.

Room II,

at the far end of this one: more Della Robbia ware, of various ages. Over the door, a florid Annunciation, not so successful, somewhat vulgar in its colouring. R of the door, Nativity, with shepherds in the background, ox and ass, little St. John of Florence, and adoring angels. Notice the inscriptions. This work exhibits the declining taste of the 16th century. The faces of St. John and the Madonna should be compared with the infinitely more beautiful works by Luca and Andrea in the previous room and in this one. Note in each case to which of the family each work is attributed. The best are by Luca, then Andrea, while with

Giovanni the type degenerates. End wall, dainty tabernacle, with angels, for holding the elements. Above it, charming Madonna. In the centre, *beautiful lunette with delicious angels adoring the Madonna. Beneath it, good Andrea, circular Madonna. R and L, charming Lucas. To the L, debased Madonna in a circle. Window wall, opposite the door, Madonna della Misericordia, crowned, as usual, and sheltering votaries under her mantle. (Look out in future for this specialised type of Our Lady.) Between the next windows, Virgin between two saints, (Anne and Giovanni Gualberto) with donors, by Giovanni, better than his wont. Above it, Deposition, with St. Mary Magdalen holding her box of ointment. To the L, pretty little group of the Infant Christ and the Boy Baptist, rather coarsely executed. Between the 2nd and 3rd windows, St. Joseph, with his budded staff, and St. Augustin. In the next group of subjects observe again the Boy Baptist of Florence, twice repeated, and the Ascension, with Christ in a mandorla. The Coronation of the Virgin, beyond, has *the Madonna by Luca, with later added angels in the worst style of the family. Between the 5th and 6th windows, rather theatrical Resurrection. Above it, equally theatrical Christ and the Magdalen. This again indicates the declining taste of the 16th cent. So do the Madonna between two Saints (James, Giovanni Gualberto) and the Miracle of St. Benedict beyond it. End wall, ill-coloured and unpleasing late Nativity. Above, St. Ursula, crowned as princess and with her palm of martyrdom. The Christ and the Magdalen over the door is sadly decadent. Returning along the other wall, Pieth, unpleasing. Between 1st and 2nd windows, frieze of Christ and the Sacred Blood, and saints in niches, (Sebastian, Magdalen, Baptist, and Matthew the Evangelist with book and angel. The combination seems to indicate a votive plague work.) Between 2nd and 3rd windows, more pleasing examples: Madonnas adoring and otherwise; good St. Catherine; dainty Boy Baptist; and good portrait of a lady. The support of the central Madonna, by Francesco di Simone, (with the face

wall, dainty tabernacles. Above it, beautiful lunette with . . . Beneath it, good . . . charming Lucas. . . . Window wall, . . . misericordia, crowned, . . . her mantle. (Look type of Our Lady.) . . . between two saints, . . . honors, by Giovanni, . . . tion, with St. Mary . . . t. To the L, pretty . . . Boy Baptist, rather . . . and 3rd windows, . . . d St. Augustin. In . . . ain the Boy Baptist . . . scension, with Christ . . . Virgin, beyond, has . . . d angels in the worst . . . and 6th windows, . . . it, equally theatrical . . . indicates the decline . . . e Madonna between . . . to) and the Miracle . . . all, ill-coloured and . . . Ursula, crowned as . . . om. The Christ and . . . ecadent. Returning . . . g. Between 1st and . . . Sacred Blood, and . . . alen, Baptist, and . . . d angel. The com- . . . gue work.) Between . . . xamples: Madonnas . . . therine; dainty Boy . . . The support of the . . . mone, (with the face

of Christ on St. Veronica's towel, and charming cherubs) is worth notice. In the centre are specimens of fine Italian ware of the 15th and 16th centuries. The subjects and decorations of many of these are well worth notice.

Room III,

below the steps, very dark, contains tapestries and glass. On the entrance wall, three beautiful coloured Madonnas. Near the window, another. These charming works need no explanation, but should all be noticed for their truth and beauty.

Now traverse again Rooms II and I, and arrive at

Room IV,

at the end, containing Sculpture, chiefly of the earlier Renaissance.

R of the door, Orcagna (?), Music, on a beautiful twisted column, recalling those in Or San Michele. The figure is one of Orcagna's ideal representations, and very charming.

Over the door, late Della Robbia. Beyond the door, terracottas. Observe here, once more, the dominant influence of the youthful St. John Baptist, whose colours so much of Florentine Renaissance ideals. *Beautiful little statuette by Michelozzo of the Boy Baptist starting for the Desert. Observe the difference between this subject and St. John in the Desert. *Statuette, by an unknown Florentine of the 16th cent., of the young Baptist as a recluse; the alternative treatment. Beyond it, baby St. John, with his mouth open. Another by Rossellino, much injured. On the same wall are two Penitent St. Jeromes (note the lion), companions to the St. Johns and Magdalens; as well as copies in terra-cotta by Niccolò Tribolo of Michael Angelo's Night, Dawn, etc., in the New Sacristy at San Lorenzo. Note likewise a good head of *Piero de' Medici, by Verrocchio, and other portrait works.

L wall. Below, very quaint early Christian sarcophagus (of the 4th cent.) with a slight oriental tinge in its sculpture. L compartment, Jonah cast out by the sailors. R compartment, Jonah returned to land by the whale.

(Same subject on an ambo at Ravello.) Notice the corner faces, with caps recalling the Mithra reliefs. Above, bust by Rossellino; curious early Tuscan Crucifixion, with St. John and the Madonna; Madonna and angel; Madonna and Child, by Alberto d'Arnolfo; and a quaint early relief of San Frediano of Lucca. *Good portrait bust by Benedetto da Maiano. Higher up, School of Andrea Pisano, Madonna and Child, between patron saints of Florence; L, Santa Reparata, with her red-cross flag; R, St. John Baptist.

Window wall. Sepulchral figure of a bishop, flanked on either side by naive Romanesque reliefs of Christ and St. Benedict, and the Call of Peter and Andrew. Above them, *Apostles, of the school of Andrea Pisano.

R wall. *Life-like bust, by Rossellino, of Francesco Sassetti, full of character. To balance it, *bust of an unknown 15th century Florentine, with thick under lip, instinct with keen penetration. Sculptor unknown. Between them, **fine relief by Verrocchio, from the tomb of Francesca Pitti Tornabuoni, the only one now remaining of this fine series. The treatment is thoroughly antique. The figures represent, R, the death of Francesca in childbirth, with attendants mourning and tearing their hair. To the extreme R, the new-born infant. L, the child brought by its nurse to the widowed father. This is one of the earliest examples of such entirely classical and almost pagan treatment, which culminates in the frank paganism of Riccio's fine bronzes in the Louvre. Above, *charming Virgin and Child, of the School of Verrocchio. Another, with a curious head-dress, by Rossellino. Also three admirable portrait-reliefs, sufficiently described on their labels. That of *Francesco Sforza is full of character.

Room V

contains works in marble of the High Renaissance. **Entrance wall**, L. of door: fine bust of a Florentine lady. **L wall**, charming little St. John, starting for the Desert, by Rossellino. Note again the marked difference of attitude between a St. John setting out and a St. John in the desert.

High Renaissance.
of a Florentine lady.
rting for the Desert,
l difference of attitude
St. John *in* the desert.

Entrance wall, again, *three good portrait-busts and charming Madonna and Child, by Mino da Fiesole. The bust of *Piero de' Medici, (nearest the window) with the swollen look, is admirable and life-like. His imitation of

the antique, in the young Marcus Aurelius, may be compared with the St. John Baptist and the Bacchus.

I have said little of these works, again, merely because they do not need explanation. What they most require is appreciative study. Observe in this hall the fine wooden ceiling.

Room VI

has a good collection of seals, and some singularly ugly Gobelins tapestry.

[VIII.]

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Bacchus.
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all the fine wooden

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IX

OR SAN MICHELE

[H]ALF-WAY down the Via Calzaioli, on the right, as you go towards the Signoria, stood at the end of the 13th century a **market** or *loggia* of somewhat the same type as that still to be seen in the Mercato Nuovo. It was covered with a vaulted roof, supporting a **granary** (horreum), with a much-revered statue of Our Lady, and another of the Archangel Michael: whence the existing name, **Or San Michele**, or "Granary of St. Michael." In 1350, the original *loggia* was altered into a church, preserving much the same shape, and with a strong vaulted roof, raised on powerful piers, so as to support the great grain loft in two stories above it. This church was in particular the **Shrine of the Trades**, and, above all of the Arts and Crafts of Florence. It stood close to the Palazzo Vecchio, or Palace of the Signoria—that is to say of the Guilds which had practically usurped the government of the city.

In the great plague of 1348, Florence suffered terribly. Many persons who had lost all their relatives in the pestilence, dying themselves, left their fortunes to a certain miraculous picture of Our Lady (by Ugolino da Siena) in Or San Michele, which was greatly venerated. After the plague, again, several survivors also made rich thank-offerings for their preservation to the same Madonna. The sum thus accumulated was so enormous that the Company of Or San Michele commissioned Andrea Orcagna to build with it a costly shrine or **tabernacle** for the picture, which still remains one of the most splendid works of art to be seen in Florence.]

If possible, choose a Thursday for this excursion: it is the day of the **flower-market**, when the **Mercato Nuovo** is seen to the greatest picturesque advantage. Turn out of the Via Tornabuoni, along the Via Porta Rossa, as far as the Mercato Nuovo. Observe its architecture, which, though much later in date, (1514) will help you to understand that of Or San Michele. Then continue on into the Via Calzaioli, and go to **Or San Michele** itself, which stands on your L. hand, looking less like a church than a square (or rather oblong) three-storied warehouse,—as in point of fact it was, save for its ground floor. Notice, first, the beautiful architecture of this ground floor—the c'arch proper,—and then the windows and cornices of the granary above it. Observe the conjunction of round arches with Gothic detail. Walk round it once for the general effect. Then, return to the Via Calzaioli, to examine the niches and sculpture in detail. There are three **niches** at either end, E. and W., and four on each side, N. and S. The **statues** in the niches were each given by one of the Guilds of craftsmen or professions. The arms of the various Guilds who gave them are in circles above their gifts.

Begin on the **E. side**, to the **R.** 1st niche, St. Luke the Evangelist, by Giovanni da Bologna (1602): beneath it, his winged bull. Given by the Judges and Notaries: this is the latest of the series. 2nd niche, (itself a beautiful work by Donatello, well worthy of notice,) Christ and the doubting Thomas, by Verrocchio, (1483) a very characteristic example of this great though rather dry sculptor. Given by the Merchants. 3rd niche, St. John Baptist of Florence, by Ghiberti, (1414) with a robe covering his camel-hair garment. Given by the Cloth Dealers. This is the ascetic Saint in the desert. Note also the little figures between the niches, and those on the summits of the mullions in the windows.

S side. 1st niche, St. John the Evangelist, by Baccio da Montelupo, (1515.) Given by the Silk Weavers. On the niche above, and in the circle, the arms of the Guild. The 2nd niche once contained a beautiful mediæval Madonna and Child, now removed to the centre of the church. Ob-

this excursion: it is the *Mercato Nuovo* advantage. Turn out Porta Rossa, as far architecture, which, help you to understand continue on into the *Nichele* itself, which is a church than a warehouse,—as in floor. Notice, first, and floor—the church niches of the granary round arches with the general effect. Examine the niches and statues at either end, S. The statues in the Guilds of craftsmen and Guilds who gave

niche, St. Luke the (602): beneath it, his and Notaries: this is itself a beautiful work of a sculptor and the doubting characteristic example of a sculptor. Given by the artist of Florence, by the camel-hair garment. the ascetic Saint in between the niches, in the windows. the Evangelist, by Baccio da Weavers. On the of the Guild. The medieval Madonna of the church. Ob-

serve its architecture. Above it, charming Madonna and Child, by Luca della Robbia, in a dainty tabernacle. 3rd niche, St. James, by Nanni di Banco. Given by the Furriers. The little relief below represents the decapitation of the saint: that above, his assumption. On either side, the arms of the Company, quartering the lamb of St. John Baptist. 4th niche, St. Mark the Evangelist, by Donatello (1413). Given by the Joiners. Beneath his feet, his winged lion. In each case observe the architecture of the niches.

W. side. Stand under the archway which connects the church with the Guildhall of the Guild of Wool-Combers beside it. Over the shop behind you, notice the O.S.M., for Or San Michele, which you will observe abundantly on pictures and sculpture elsewhere. The Guildhall, with its beautiful wooden canopy, has the symbol of the Guild, the lamb and flag of St. John, many times repeated. 1st niche, St. Eligius (St. Eloy) the sainted blacksmith, by Nanni di Banco (a noble figure.) Given by the Farriers. Notice, in the niche, their symbol, the pincers. Beneath, relief of St. Eligius in his forge performing a famous miracle. (In order to shoe a refractory horse, he cut off its leg and then miraculously restored it.) In the circle above, observe the pincers. 2nd niche, St. Stephen, by Donatello, in deacon's robes, holding in his hand the stone of his martyrdom. Above his head, the arms of the Guild of Wool-Weavers, which gave it, repeated also higher up in the circle. 3rd niche, St. Matthew, by Ghiberti and Michelozzo, the gift of the Money-changers, whose patron he was (as he sat at the receipt of custom.) Above it, their arms. On either side, two charming figures composing an Annunciation, by Niccolò d'Arezzo (1400.) Look up from this corner at the view of the building.

N. side. 1st niche, St. George, by Donatello, (a copy, the original is in the Bargello.) Beneath it, relief of the saint killing the dragon. 2nd niche, the Quattro Santi Coronati, or Four Holy Craftsmen, (Roman builders and sculptors of the early church, martyred because they would not make images of pagan deities. See Mrs. Jameson.) The figures

are by Nanni di Banco. Beneath, relief of the four saints in their workshop, engaged in sculpture and masonry. In the circle above, arms of the four trades who gave them—Bricklayers, Carpenters, Smiths, and Masons,—whose implements may be seen in the four smaller circles—pincers, hammer, trowel, and angle. 3rd niche, St. Philip, by Nanni di Banco, the gift of the Shoemakers. Their arms above it. 4th niche, St. Peter the Apostle, with keys and book. A very youthful work by Donatello, still almost Gothic in character. It forms the starting-point for his later development. Trace him hence upward. (His early works here may be compared for drapery, etc., with those of Piero di Giovanni Tedesco from this very church in the Arcade at the Bargello. With the St. George, he throws off the Gothic style, and begins to feel his wings. Thence, see the Donatello room at the Bargello.) Above this figure, in the circle, the arms of the Butchers,—a goat rampant, by Della Robbia.

Now, **enter the church**, by the second door to the R, on the W. side. The interior is very peculiar. It is divided by piers in the centre into two aisles or passages, and has no regular nave, choir, or transepts. (This arrangement is probably borrowed from the original loggia.) All the frescoes in this church, attributed to Iacopo da Casentino (Landini), but probably by many assistants, are greatly faded and little discernible. Note, however to the L as you enter, the namesake St. Michael, trampling on the dragon, with kneeling lady donor. Beneath, a curious fresco with the wild legend of the appearance of the saint on Monte Galgano. (See Mrs. Jameson.)

By far the most important object in this church, however, is the great **Gothic Shrine**, by Orcagna, which faces you at the end of the R aisle as you enter. This magnificent work occupied Orcagna for ten years, and was finished in 1359. Sit down in front of it for a while, to take in its splendid architectural arrangement. It is a canopy in marble, inlaid with mosaic, gold, and lapis lazuli: and it is enriched with endless pinnacles, columns, and statuettes, in lavish profu-

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sion. The whole is clamped together with metal clamps;
and though shaken and rent by earthquake, it stands firm
and solid in its Gothic grandeur. Study the general scheme
for some time before you proceed to examine the reliefs,
which bridge over the gap between Andrea Pisano and
Ghiberti. They are all by Orcagna.

Now, begin on the L hand side to examine in detail the
sculpture of the base. The reliefs on the altar represent
episodes in the history of the Madonna, with the three
theological Graces between them. **L hand side**, centre,
Faith. First panel, the Birth of the Virgin, represented
with all the conventional details. Second panel, the Pre-
sentation of the Virgin in the Temple, with the High Priest
above, the Madonna (now headless) half way up the steps,
St. Joachim and St. Anna on either side, and the Virgins of
the Lord in attendance close by. (Compare with the fres-
coes by Taddeo Gaddi and Giovanni da Milano at Santa
Croce.) The piers at the angles, supporting the roof,
have allegorical Virtues, after the Gothic taste of the period.
Front: centre, Hope. First panel, Marriage of the Virgin,
where the attitudes of Joseph and Mary, the budded staff,
the angry suitor striking, the impatient suitor breaking his
staff, and all the details, are conventional. Compare with
the frescoes. The arrangement persists as late as the
Sposalizio by Perugino (now at Caen;) imitated by Raphael
(in the Brera at Milan), and by Luini at Saronno. (But it
did not begin with Orcagna.) Second panel, the Annuncia-
tion, also with the usual conventional features. Notice
O.S.M., to R and L, on the piers.

The picture over the Altar, (to contain which this marvel-
lous work was built,) was originally a Madonna and Child,
with adoring angels, by Ugolino da Siena: the one which
now replaces it is by Bernardo Daddi, somewhat after the
fashion of the Cimabue in Santa Maria Novella, though of
course with technical work in the style of the School of
Giotto. Ugolino's was the miraculous image which collected
during the plague the money employed in building this
Tabernacle. Lafenestre attributes the present altar-piece to

Don Lorenzo Monaco : it is no part of my task to give critical opinions, but I confess I fail to see in it any mark of Don Lorenzo's handicraft.

R side, centre, Charity, with her flaming crown, nursing an infant. First panel, the Nativity, with announcement to the Shepherds. 2nd panel, the Adoration of the Magi, where the figures and positions are again conventional. Do not omit such minor features as the beautiful angels on the frame of Daddi's picture, nor the statuettes on the piers. The minor Virtues in relief below have their names inscribed upon them. **At the back**, below, in the centre, a door (to hold the relic.) First panel, the Presentation of Christ in the Temple, where priest, altar, fire, etc., are all conventional. Second panel, the Angel announcing the death of the Virgin. (Distinguish this subject from an Annunciation. In it, the angel bears three palms or seven stars.) The back, above, is occupied by a large relief of the Death and Assumption of the Madonna. Below, Our Lady on her bier, with Christ receiving her soul, like a new-born baby. The Apostles in attendance, with other saints, to R and L, and adoring angels. Above, the Madonna in a mandorla, with *aged* features, (very unusual) raised by angels. To the L, St. Thomas, with his hands raised to catch the Sacra Cintola, once held (I think) by the Madonna, but now broken off, with her thumb. (Perhaps it was in metal.) This is the original of the Nanni di Banco on the N. door of the Cathedral, where, however, the two trees to the R are replaced by a tree and a bear. Compare them.

Do not rest satisfied with verifying this brief description alone, but sit long, and observe the other details, such as the candlestick angels at the corners, supported by beautiful inlaid twisted pillars, with lions and lionesses alternately on their bases. Note also in detail the exquisite decorative work of the friezes, piers, and arches ; the beautiful scallop-shells ; and the character of the inlay. Every portion of this gorgeous work deserves long and close study.

After looking at this magnificent masterpiece of Orcagna,

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below, in the centre, a
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altar, fire, etc., are all
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it may be difficult for you to interest yourself in the other
works in this singular church. The corresponding place in
the L aisle is filled by the Altar of St. Anne, erected in
gratitude for that saint's aid in the expulsion of Walter de
Brienne, Duke of Athens. The usual conventional group
of St. Anne holding on her knees the Madonna and Child is
by Francesco di San Gallo. The central arch on the L
contains a niche with the wonder-working Madonna from
the outside of the church, transported hither in 1781, in
order to preserve it from further injury by the weather. It
is a regal crowned Madonna, almost recalling the French
type, and is attributed to Simone Talenti (?). Of the fres-
coes, comparatively few can now be deciphered. Among
the most noticeable are St. Bartholomew, with his knife, on
the pier to the L of Orcagna's shrine: beneath him, a
predella of the slaying of the saint. Next pier, a Trinity.
The little scene below can be easily recognised. Last pier
on the R, St. George, which remotely suggested Donatello's
treatment. Below it, the Combat with the Dragon. Last
pier, centre, St. Stephen, with his stone on his head.
Beneath, his martyrdom. Many of the others may be spelt
out on bright mornings.

I advise you to sit for some time in this church, to observe
its architecture and decoration, and also to familiarise your-
self with the details of Orcagna's great tabernacle.

A gem.

X

SAN MINIATO

[I]T is not often at Florence that one reaches down to the very **earliest stratum** of Christian hagiology, as one so often does at Rome or Ravenna. Santa Reparata and San Zanobi, indeed, are local saints belonging to the period of the early persecutions; but the ancient church of Santa Reparata has given way before the progress of the cult of Our Lady to the Cathedral of Santa Maria del Fiore, while the body of San Zanobi now reposes in a Renaissance shrine, all glorious from the hands of Lorenzo Ghiberti. At **San Miniato del Monte**, however, we do really come upon a saint of the earliest layer of Christian martyrology, still enshrined in a church of early date and of fine Romanesque architecture. Minias or Miniatus, according to the legend, was a prince of Armenia, who served Rome in the legions of Decius (about 254 A.D.). Accused of Christianity when the Emperor was encamped outside the city of Florence, on the hill which now bears his name, Miniatus confessed the truth, and was condemned to be thrown to the beasts in the amphitheatre who of course declined to harm him. The usual varied attempts to kill him which followed, all failed in the usual way; but at last he was beheaded, a fate which no saint, not even St. Denis, could ever permanently survive. From a very early period, it is probable that a church on this site covered his remains, which still exist here. The present basilica (such is its official title), a beautiful specimen of Tuscan-Romanesque architecture, dates in part from the year 1010. With the group of buildings about it, forming part originally of a **Benedictine** monastery, it is conspicuous

from almost every part of the Lungarno. Choose a **bright day** on which to visit it. Read beforehand the legend of St. Benedict.

Another saint, however, with whose history it is also necessary to be acquainted in order fully to understand San Miniato is a much later one, **San Giovanni Gualberto**, the founder of Vallombrosa (985-1073). Giovanni was a member of a wealthy Florentine family. An assassin murdered his brother Hugo. By the custom of *vendetta*, which then universally obtained, Giovanni ought to have killed the murderer. As he mounted one Good Friday towards San Miniato, with armed followers, he unexpectedly met the murderer, defenceless, at a turn of the road. The assassin, taken by surprise, fell at his feet and begged for mercy, for love of Christ and Our Lady. Giovanni, moved by pity, forgave him, and went on to San Miniato, where he threw himself trembling before a crucifix. Instantly, the Christ on the cross nodded his head in approval. Deeply stirred by this incident, Giovanni became a Benedictine monk in the monastery of San Miniato: but afterwards, finding the discipline too lax for him, he retired to Vallombrosa, where he founded a sterner and more ascetic order. The crucifix which performed the miracle, and many other mementoes of the saint, still remain at San Miniato. (See the beautiful legend in full in Mrs. Jameson.)

Remember, therefore, three things about this church: (1) it is the church of a **Benedictine** monastery; therefore it is full of pictures of St. Benedict: (2) it is the church of the early local Armenian martyr **San Miniato**, over whose body it is raised: (3) it was hallowed by its association with **San Giovanni Gualberto**.]

Walk or drive as far as the Porta San Niccolò. Then, take the zigzag path up the hill, as far as the Piazzale Michelangiolo, on the Viale dei Colli. From this point there is a * fine view of Florence. In the centre of the Piazzale stands a copy in bronze of Michael Angelo's David (at the Belle Arti), originally intended to replace the marble

figure removed from outside the Palazzo Vecchio, but afterwards placed in its present site because the dark background, which suited the marble, destroyed the effect of the bronze copy. At its base are similar copies of Day, Night, Dawn, and Dusk from the Tombs of the Medici at San Lorenzo.

The small church, among cypresses, a little further up, is attached to the Franciscan monastery of **San Salvatore al Monte**; it was built by Cronaca in the year 1504. Its internal proportions are simple but pleasing. Above the High Altar is a Crucifixion, with St. Francis close to the Cross, and the Madonna and St. John. (The Franciscans always attach special importance to the cross and crucifix.) Over the L. door is a *Pietà*, by Giovanni della Robbia. Notice throughout the Franciscan character of the decorations.

Continue up the hill as far as the fort, erected by Michael Angelo in 1529, and defended by him for 11 months against the imperial troops, who besieged the town to restore the Medici. Pass in by the gate of Michael Angelo's fortress, with the Medici balls now triumphantly displayed on its doorway, and ring the bell at the door in front of you. (The *custode* expects a few *soldi*.) Stand on the platform in front of the church, to observe the *façade* and the Palace to the R of it (about 1294).

The front (about 1013, restored 1401) is in the Tuscan-Romanesque style, and not unlike the Baptistery or the early part of Santa Maria Novella. Above are beautiful pilasters and inlaid work, on the gable of the nave, which is connected with the aisles by triangular half-pediments. (Compare with Santa Croce and Santa Maria Novella.) Over the principal window on the front is a too-much-restored 13th cent. mosaic, representing Christ enthroned, on a very Byzantine seat, with Our Lady to his R and San Miniato to his L, holding in his hand a problematical object which is apparently a crown (but I do not feel sure of it). Do not overlook the eagle on the top, the beautiful cornice, and the heraldic animals in the gable. Observe also the lions supporting the pillars of the upper window, with its exquisite inlaid-work. The *campanile*, ruinous, is of 1524.

Vecchio, but after the dark background, effect of the bro... Day, Night, Dawn, at San Lorenzo.

A little further up, is **San Salvatore** al year 1504. Its in- g. Above the High close to the Cross, Franciscans always and crucifix.) Over a Robbia. Notice the decorations.

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is in the Tuscan- Baptistry or the above are beautiful the nave, which is ar half-pediments. a Maria Novella.) ent is a too-much- Christ enthroned, to his r and San problematical object not feel sure of it). e beautiful cornice, Observe also the r window, with its ruinous, is of 1524.

Enter the church, which is in form a simple Basilica, with an Apse of the tribune, but with its Choir raised by steps above the Crypt. As it stands, it is the oldest church in Florence, save perhaps the Baptistery. Notice the beautiful side arches of the Nave, supported by columns, whose marble is unfortunately artificial. Observe also that the roof is largely supported by three arches *across* the Nave, borne by clustered pillars, dividing it into three main compartments. Nave, arches, and tribune are almost entirely covered with ornamental marble decoration. Notice also the inlaid floor, with the Signs of the Zodiac, and animals in pairs on either side of a tree, together with the frequent Romanesque device (once Etruscan and oriental) of two birds pecking towards a centre. (See Goblet d'Alviella's *Migration of Symbols*.)

In the **Raisle**, ruined frescoes; the first exhibits, centre, the Madonna and Child, L, St. John Baptist, St. Mark the Evangelist, and St. Francis, R, St. John the Evangelist, St. James, and St. Antony Abbot, attributed to Paolo di Stefano. Further on, groups of saints, indistinctly traceable. Among them I make out St. Nicholas of Bari with his golden balls, and probably Santa Reparata. On the pier, St. Mary Magdalen, clad with her own hair, in her cave in Provence. Next her, St. Catherine, San Miniato, St. Julian, and a fourth figure with a Cross and instruments of the Passion, of which I am not certain. All these are perhaps by Spinello Aretino (?)

Before mounting the steps, which lead to the raised choir, observe, in the centre, the beautiful little **canopy** or **Chapel**, erected for Piero de' Medici after a design by Michelozzo, in order to cover the famous **Crucifix**, which bowed its head to San Giovanni Gualberto, the founder of the Vallombrosan order, when he pardoned the murderer of his brother. The **altar-piece** is a composite picture, (attributed to Spinello Aretino?) with San Miniato, crowned, to the R, and San Giovanni Gualberto, bearing the Crucifix, to the L. In the centre are scenes from the Passion, with an Annunciation, Ascension, etc.

Now, mount the steps to the **raised Choir**, noticing as you do so the beautiful wall of the crypt, behind the canopy, as well as the interesting roof of the latter. To your R, at the top of the stairs, are three saints, among whom St. Mary Magdalen and Santa Reparata with her lily are alone clearly recognisable. In front of you is the exquisite ***screen of the Choir**, a most lovely work in inlaid marble with mosaic patterns of Romanesque type. Examine these in detail, and note particularly the quaint device of men and winged monsters on either side of the doorway. All these figures are lovely specimens of Romanesque work. The ****pulpit**, raised on pillars, and with its lectern supported by an eagle, standing on a squat human figure, above a lion, is also a work of extraordinary beauty. All its details should be carefully inspected. Look into the handicraft of all this work closely. Then, enter the **Choir**. The Apse of the Tribune has an ***early mosaic**, 12th cent. (?), very much restored (in 1388, 1481, and our own time) but still extremely beautiful, of Christ blessing, with the Alpha and Omega on either side of him. Notice the Byzantine style of the throne. To his R stands the Madonna, to his L "Sanctus Miniatus, Rex Erminie," holding his crown, as if offering it to the Saviour. Beneath are the beasts of the Four Evangelists, with their names marked beside them. The detail of this interesting early work includes curious trees, with birds and other animals. The Byzantine type of the decorative adjuncts is well worth attention. On the under surface of the arch by the side are minor figures, alternately whole length in mandorlas, and busts with haloes, divided by birds pecking. In one corner of the main mosaic is the figure of the donor. Observe also the inlaid decoration of the Apse, below, with its windows blocked by translucent slabs of marble.

On the R wall of the choir are pictures of local interest. Between the doors, a panel of San Miniato, with his sword, and on either hand, in smaller pictures, the various ineffectual attempts to murder him. Further on, saints, too much defaced for safe identification. Over the R altar, San

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Giovanni Gualberto, holding his crucifix. The L altar has a late picture of San Miniato, with other saints, to whom Our Lady is appearing. On the wall beyond is a Pieth. By the steps, in the L aisle, as you descend, fresco of St. Jerome.

Now, enter the depressed **Crypt**, the arrangement of which will help you to understand such later churches as St. Denis near Paris, where transepts are added to this simpler Basilica. The choir is supported by small columns, mostly very ancient, with various capitals, all of which deserve notice. The much larger columns which support the roof of the Nave pass through the vaulting of the choir **without bearing any of its weight**. The **chapel** at the end, with graceful fluted columns, and frescoed vaulting, contains a High Altar, under which still repose the remains of San Miniato, for whose sake the church was erected.

Half-way down the **L aisle** is the **Chapel of St. James**, built in 1461 by Rossellino, to contain the ***Tomb of Cardinal James of Portugal**, which forms its principal object. All the sculpture is by Rossellino. The Cardinal lies on a bier, supported by charming children. Above, kneel two angels, one of whom holds a crown. Higher still, Madonna and Child, in a frame supported by flying angels. The decorative work of the base and sides is very beautiful. So is that of the entrance arch, and the niches by the windows. Observe the mosaic floor. On the ceiling are four winged cardinal virtues by Della Robbia. On the L wall, above the marble seat, is an Annunciation, formerly attributed to Pollaiuolo, but referred by Morelli to Baldovinetti. The frescoes, attributed to the Pollaioli, but similarly assigned by Morelli to Baldovinetti, represent the Four Evangelists, accompanied by the Four Doctors of the Church, in the usual combination.

Further on, in the L aisle, is a Crucifixion with various saints, amongst whom St. Benedict is conspicuous, close to the foot of the cross. Among the others are probably the Madonna and St. John, St. Stephen and Santa Reparata, St. Francis and St. Antony Abbot. Further still, Madonna

and Child, in a mandorla of cherubs, with R, St. Jerome and St. John Baptist; L, St. Benedict and St. Lawrence. I am not quite sure of all these identifications.

Note the fine wooden roof of the Nave, and the frequent repetition throughout of the Florentine eagle of St. John.

Get the Sacristan to open for you the door of the ***Sacristy**, on the R side of the choir (fee, about 50 c.). It contains ***frescoes** by Spinello Aretino, extremely appropriate to a Benedictine Abbey. On the roof, the four Evangelists with their emblems (by another hand, I think). Beneath, an admirable series of the Miracles of St. Benedict. These run chronologically in a curious spiral order, the top first, then the bottom, running on one plane; but for convenience of description, I treat them by walls.

Wall facing you as you enter: above, L, St. B. leaves his father's house on horseback; R, St. B. performs the miracle of the broken dish. Below, L, Totila, King of the Goths, comes to visit St. B. at the monastery of Monte Cassina and the saint prophesies; R, death of St. B., whom one of his monks sees ascending to heaven, along a broad way covered with brocade. **Wall to the R**: above, L, St. B. puts on the monastic dress, and receives investiture in his cave from the monk Romano. R, St. B. receives a message from a priest inspired by God. Below, L, St. B. resuscitates a young monk, killed by the fall of a wall at Monte Cassino (note the devils); R, St. B. observes a young monk who leaves the church at prayer-time tempted by a devil; he scourges the monk, and exorcises the devil. **Entrance wall**: above, L, St. B. mortifies the flesh by lying among thorns; R, St. B. is proclaimed prior of the monastery. Below, L, St. B. discovers water for the convent, and makes a lost axe swim on the surface; R, St. B. sends forth St. Maurus to rescue St. Placidus, who has fallen into a river. **Window wall**: above, L, St. B. abandons the convent, to the joy of the monks, who found his discipline too severe; R, ***St. B.** receives Maurus and Placidus as novices from the hands of their parents. Below, L, St. B. exorcises devils who prevented the removal of a stone; R, St. B. recognises

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the armour-bearer whom Totila had sent to him, disguised as the king. Now that you know the subjects, follow them out in the proper order. These fine frescoes, with their dignified treatment of St. Benedict and their varied action, are the best specimens now remaining of Spinello's workmanship. They were restored in 1840.

If you return to Florence by the steep steps which run through a cypress avenue direct to the Porta San Miniato, you will pass on your way (according to Hare) a little shrine which marks the place where San Giovanni Gualberto forgave his brother's murderer. But I will honestly confess that though I have searched for it more than once, I have failed to find it.

XI

THE ETRUSCAN MUSEUM

[E]VERY great thing that has ever been done in Italy, late or early, has been done by **Etruscans**. Rome herself was a half-Tuscan outpost, divided between Latin and Etruscan blood. Her arts and ceremonies, nay, some even of her kings, were supplied to her by Etruria. In later days, her empire was organised by the Etruscan Mæcenas and the Etruscan Sejanus. From the earliest date, the Etruscans alone among Italian races showed themselves capable of fruitfully assimilating Assyrian, Egyptian, and Hellenic culture. When the Roman Empire began to break up, Florence became the chief inheritor of Etruscan greatness; art awoke there, as it also did in equally Etruscan Pisa, Siena, and Perugia. Nowhere in Italy outside the wider Etruscan area were great things done; all the famous poets, painters, sculptors, architects, philosophers, scholars, and men of science were of Tuscan blood, or came from regions that had once been Etruscan. For besides Tuscany proper, with its outliers in Rome (I am speaking ethnically) and Capua, Bologna was Etruscan, as all Lombardy, with Mantua and Ravenna, had been of old: while Venice itself was founded by refugees from Etruscan or half-Etruscan and half-Illyrian cities. It behoves you, therefore, while you are here in the capital of modern Etruria, to learn something of the arts and history of the ancient Tuscans. The best book on the subject is the last edition of Dennis's *Cities and Cemeteries of Etruria*. But in order to gain a foretaste of what early Etruria was like, I advise you to begin with a brief visit to the **Etruscan Museum** of Flor-

ence, in the Via della Colonna. Open daily from 10 to 4, one franc; free on Sundays.

I will give but the briefest generalised account, leaving you to pursue the subject further at your leisure if you find it attracts you.]

The **First Room** to the L on the **Ground Floor** contains very early hut-shaped sepulchral urns from the necropolis of Vetulonia. The earliest tombs in Europe were underground houses (or chambered barrows) in which the dead were buried with their arms and goods, to lead their subterranean life as above ground. After burning came in, these smaller hut-shaped urns for the ashes were substituted for real huts, the soul being supposed to inhabit them as the body had inhabited the underground palaces. The cases also contain pottery of early native execution, weapons, etc., which were placed in the tomb for the use of the spirit. The articles so buried included objects of personal adornment, bracelets, necklets, and decorative household ornaments.

The **Second Room** contains bronzes and jewelry, mostly of somewhat later date, also from the necropolis of Vetulonia. The doorways are copied from those in the tombs. Observe throughout how the solid and massive but somewhat gloomy Tuscan type of architecture is derived from ancient Etruria, and has persisted with little change of spirit to the present day. This room also contains beautiful black pottery, as yet betraying little or no oriental or Greek influence. In the glass case nearest the window, objects found in the tomb of a *Lucumo* or prince at Vetulonia. The designs on all the metal-work in this room deserve close attention. In the centre case, notice the exquisite gold jewelry, in miniature flagree work.

The **Third Room** contains objects from Vetulonia and Populonia, including stiff archaic stone mortuary figures, of about the 7th cent. These exhibit Egyptian affinities. Notice among them the early occurrence of the common oriental and afterwards Tuscan design of the two birds facing one another, seen at San Miniato and elsewhere.

Case near the window, fine black pottery, with native designs; also exquisite gold jewelry. Good case of coins from Populonia. Fine amphora, etc. Many of the lamps and other terra-cotta objects in the **end case** are highly characteristic.

Mount the **stair-case** to the **First Floor**. To the **R** lies the Egyptian Museum, interesting mainly to Egyptologists. As it is inferior to those of the great European capitals, especially London and Paris, I will not enumerate its objects. To the **R** lies

The Etruscan Museum, one of the finest in the world, and of strictly local importance. Approach it by passing through the Egyptian Rooms, so as to take the various halls in the most instructive order.

Hall VIII. begins the Etruscan objects, and contains splendid specimens of **black Etruscan pottery**, of early date, with a few red specimens. It is not necessary to enumerate these, but particular attention should be paid to the beautiful group in and on **case B**, between the windows, with decorative figures bearing special relation to the Cult of the Dead. Note the symbolic bird which sits on the top of most of these pieces. Some of the cases contain good collections of domestic implements, placed with the bodies or ashes of the dead for the use of the spirit. All come from sepulchral monuments.

Hall IX contains early coloured works: those in **case I**, mainly of native manufacture and design: **case II**, made in Etruria, in imitation of oriental models: **case III**, imported from Corinth. The figures and designs on all of these deserve close attention. In the centre, chased silver and bronze dishes.

Hall X contains cases of bronze weapons and decorative objects, many of them of high artistic value. Notice in **case I**, two winged Genii with the body of a wounded warrior, closely resembling on the one hand certain Egyptian pictures, and on the other hand suggesting the origin of the mediæval Pietà. The same case contains exquisite candelabra and other fine metal-work. In the

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centre, magnificent fragments from Chianiano. In cases V to VII, weapons, mace, etc. In case VIII, notice exquisite jars and mirror-frames from Telamone.

Hall XI contains the best bronzes of the collection. In the centre, great bronze *Chimaera of the 5th century, from Arezzo, considered by some experts to be of Greek workmanship. R of the door, noble statue of **Minerva, lower portion restored, also from Arezzo. To balance it, fine statue of an **Orator, admitted to be of native handicraft, and found near the Trasimene lake. Along the wall beside him, bronze figures, some of them of stiff archaic workmanship, representing Tuscan chieftains and their wives, while others, later, exhibit the gradual increase of Greek influence. On the same wall, above case 5, animal figures, similarly progressing from archaic stiffness to the comparative freedom shown in the small bronze of a he-goat. In the case below, beautiful Etruscan mirrors, the most charming of which is one in silver with the Etruscan deities Aplu, Turms, and Tina. Beside it, dice and other works in ivory. The small cases contain bronzes of various dates, similarly varying from the most marked archaic stiffness to perfect Greek freedom. Among the most beautiful is No. 1, head of a young man, of native workmanship, belonging to the Roman period. Nos. 9, 10, 11 and 13, are also most interesting. The labels give the origin and age of the various figures. On the wall, smaller bronzes, many of them of great beauty. Case 1, which is arranged in approximately chronological order, admirably exhibits the gradual change from stiff early figures, with arms closely affixed to the sides, through those where the arms and legs are partially separated, to later forms in which unsymmetrical arrangement, variety of movement, and at last grace and freedom are more and more conspicuous.

Retraverse Halls XI, X, and IX.

Hall XII, a long corridor, contains painted vases, of Greek origin, imported into Etruria to be buried with the dead. The study of these can only be attempted by the aid of specialist works, such as Miss Jane Harrison's *Greek Vases*. The earlier specimens have mostly black figures on a red

ground; the later have the figures in red on black. The labels sufficiently indicate their dates and origin for the casual visitor. In the central case is the famous **François vase**, so called from its first possessor, one of the finest specimens of Greek fictile art. The subjects on its decorations are explained on the label. Near it, in the case to the R, are exquisite tazzas of fine Attic workmanship. Beyond them, we come upon vases with more pictorial and less decorative treatment, showing red figures on a black ground.

Hall XIII contains black Etruscan pottery, in imitation of metal-work, of the 3rd and 2nd cents. B.C. In the opposite case, decorative terra-cotta works, many of them originally gilt or silvered.

The **First Room on the L** contains the smaller Greek and Roman bronzes, removed from the Uffizi. Only close personal study of these will be of any value. The **Second Room** contains the larger bronzes, busts, etc.

Return through Hall XIII and the Long Corridor into **Hall XVIII**, containing objects in glass and in the precious metals, including chaplets, necklaces, etc. In the cases, collections of heavy old Roman and Latin copper money.

The next door to the L gives access to **Hall XXI**, containing life-sized sarcophagi for burial, and smaller sarcophagi for containing ashes after cremation. In most of these, the deceased reclines, half raised, on the lid of the sarcophagus, many of the portraits exhibiting well the able and vigorous Etruscan features. The dead are represented on their tombs as if at a banquet, and often hold in their hands dishes or drinking vessels. Round the wall are decorations imitated from tombs. In the centre, under curtains (which draw) *fine coloured terra-cotta tomb of Larthia Seiantia, from the cemetery of Clusium, now Chiusi. In this example the dress, jewelry, cushions, and other accessories are highly characteristic. The figure represents an Etruscan lady, in her habit as she lived, in the 2nd cent. B.C. For the subjects on the sarcophagi, the reader must be referred to Dennis's *Cities and Cemeteries of Etruria*.

Hall XXII contains sepulchral monuments of the latest

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and most civilised period, with subjects taken from Greek mythology sculptured on the sides. These are in most cases indicated on the labels. (Compare those in the Uffizi.) Among the finest are No. 7, the Calydonian Boar; 17, the Death of Oemomaus; 17, etc., Beneath these are fine tombs with figures holding tazzas and bearing traces of colour. Near the middle of the room, *beautiful alabaster monument from Corneto, with Combat of Greeks and Gauls, exquisitely rendered. All the tombs in this room deserve close inspection. In the centre, under curtains, **splendid sarcophagus, with painted figures of a Combat of Greeks and Amazons. This is one of the finest remaining specimens of ancient painting, but is said by Dennis to be the work of a Greek artist. It comes, however, from Corneto, and is of local alabaster: the colours in parts are most fresh and vivid. Notice, near the window, several urns in which the deceased are represented as sleeping, not feasting,—this alternative conception belonging as a rule to a later date and almost leading up to the Christian idea. On the wall to the R are several duplicate representations of the same scenes, which deserve close comparison. The most frequent subject is Polynices and Eteocles.

If this rapid survey of the Etruscan Museum has interested you in the history and art of the ancestral Florentines and Tuscans, pursue the subject further by reading Dennis's *Cities and Cemeteries of Etruria*. A personal visit to one or two of the Etruscan tombs will, however, teach you more than much reading. The most accessible of these is the Tomb of the Volunni, between Perugia and Assisi. It can be easily visited in the course of a drive from one of these towns to the other. The town walls and other remains of Volterra (Volaterræ) and Populonia are in some ways more important but less easy of access. From Rome the extremely interesting cemetery of Corneto (the ancient Tarquinii) can be easily visited. It contains a number of highly instructive painted grottoes. Good Etruscan collections exist at Cortona, Perugia, and above all in the Vatican.

XII

THE RESIDUUM

[AND what a residuum! I have mentioned above what seem to me on the whole the most important objects in Florence for a visitor whose time is limited to see; but I do not by any means intend to imply that the list is exhaustive. On the contrary, I have not yet alluded to two groups of objects of the highest interest, which ought, on purely æsthetic grounds, to rank in the first order among the sights of Florence—the **Medici Tombs**, by Michael Angelo, in the New Sacristy at San Lorenzo; and the famous **Frescoes of the Brancacci Chapel**, by Masolino, Masaccio, and Filippino Lippi. For I believe it is best for the tourist to delay visiting them till he has assimilated the objects already described; and I hasten now to fill up the deficiency.]

A. San Lorenzo and the Medici Tombs.

A visit to these should be undertaken together. Go first to the Church, and afterwards to the Sacristy.

Set out by the Cathedral and the Via Cavour. Turn L, by the Medici (Riccardi) Palace, down the Via Gori. Diagonally opposite it, in the little Piazza, is the church of **San Lorenzo**, the *façade* unfinished. Recollect (1) this is the **Medici Church**, close to the Medici palace; (2) it is dedicated to the **Medici Saint, Lorenzo** or Lawrence, patron of the Magnificent. In origin, this is one of the oldest churches in Florence (founded 390, consecrated by St. Ambrose 393;) but it was burned down in 1423, and re-erected by Lorenzo the elder after designs by Brunelleschi.

In form, it is a basilica with flat-covered nave and vaulted aisles, ended by a transept. Note the architrave over the columns, supporting the arches. The inner *façade* is by Michael Angelo.

Walk straight up the nave to the two pulpits, R and L, by Donatello and his pupils. **R pulpit**, reliefs representing Christ in Hades, Resurrection, Ascension: at the back, St. Luke between the Buffeting and the Martyrdom of St. Lawrence. **L pulpit**, Crucifixion and Deposition: at the back, St. John, between the Scourging and the Agony in the Garden: at the ends, Entombment, Christ before Pilate, Christ before Caiaphas. **Right transept**, altar with fine *marble tabernacle by Desiderio da Settignano. Near the steps of the **Choir**, plain tomb of Cosimo Pater Patrie.

In the **left transept** a door leads to the **Old Sacristy**, by Brunelleschi: note its fine architecture and proportions. Everything in it refers either to St. Lawrence or to the Medici family. Above L door, statues of St. Stephen and St. Lawrence (buried in the same grave) with their symbols, by Donatello. Above R door, statues of the Medici Patrons, Cosmo and Damian, with their symbols, also by Donatello. On the L wall, beautiful terra-cotta bust of St. Lawrence by the same; above it, coloured relief of Cosimo Pater Patrie. On the ceiling, in the arches, the Four Evangelists with their Beasts; on the spandrels, scenes from the Life of John the Baptist, Patron of Florence, all in stucco, by Donatello. Round the room, pretty frieze of cherubs. Among the interesting **pictures**, notice, on the entrance wall, St. Lawrence Enthroned between his brother deacons, St. Stephen (with the stones) and St. Vincent (with the fetters), an inferior work of the School of Perugino. Several others refer to the same saints. On the bronze doors (by Donatello) are saints in pairs, too numerous to specify, but now easily identifiable; on L door, top, observe St. Stephen and St. Lawrence. In the **little room** to which this door gives access is a Fountain by Verocchio, with the Medici balls; also, a modern relief of the Martyrdom of St. Lawrence. In the centre of the **Sacristy** itself, as you return, hidden by a

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table, is the marble monument of Giovanni de' Medici and his wife, the parents of Cosimo Pater Patriæ, by Donatello. To the L of the entrance is the monument of Piero de' Medici, son of Cosimo and father of Lorenzo, with his brother Giovanni, by Verrocchio.

Return to Church. On your R, in the L transept, as you emerge, is an *Annunciation by Filippo Lippi, with characteristic angels. In the left aisle is a large and ugly fresco of the Martyrdom of St. Lawrence, by Bronzino, who uses it mainly as an excuse for some more of his very unpleasant nudes, wholly unsuited to a sacred building. Near it is a *Singing Loft by Donatello and his pupils, recalling the architectural portion of his singing-loft in the Opera del Duomo. The Church contains many other interesting pictures; among them, Rosso, Marriage of the Virgin, (second chapel R,) and a modern altar-piece with St. Lawrence, marked by the gridiron embroidered on his vestments.

The Cloisters and the adjoining library are also worth notice.

But the main object of artistic interest at San Lorenzo is of course the New Sacristy, with the famous Tombs of the Medici, by Michael Angelo.

To reach them, quit the church, and turn to the L into the little Piazza Madonna. (The Sacristy has been secularised, and is a National Monument.) An inscription over the door tells you where to enter. Admission, 50c.

The steps to the Sacristy are to the L, unnoticeable. Mount them to the Cappella dei Principi, well-proportioned, but vulgarly decorated in the usual gaudy taste of reigning families for mere preciousness of material. It was designed by Giovanni de' Medici, and built in 1604. Granite sarcophagi contain the bodies of the Grand Ducal family. The mosaics of the wall are costly and ugly.

A door to the L leads along a passage to the New Sacristy, containing the **Medici Tombs, probably the finest work of Michael Angelo, who also designed the building. R, Monument of Giuliano de' Medici, Duc de

Nemours, representing him as a commander ; on the sarcophagus, famous figures of *Day and **Night, very noble pieces of sculpture. L, Monument of Lorenzo de' Medici, Duke of Urbino, represented in profound thought ; on the sarcophagus, figures of *Evening and **Dawn, equally beautiful. There is nothing, however, to *explain* in these splendid (unfinished) works, which I therefore leave to your own consideration. The other monuments which were to have filled the Sacristy were never executed.

B. The Brancacci Chapel.

[It is generally admitted that close inspection of the frescoes of the **Brancacci Chapel** in the Carmelite church (Carmine) on the other side of the Arno, is indispensable to a right comprehension of the origin and development of Renaissance painting. Here first the Giottesque gives way to nascent realism. If possible, read up the admirable account in Layard's *Kugler* before you go, and after you come back. Also, read in Mrs. Jameson the story of Petronilla, under St. Peter. These brief notes are only meant to be consulted on the spot, in front of the pictures.]

Cross the Ponte Santa Trinità to **Santa Maria del Carmine**—the church of Filippo Lippi's monastery. It was burnt down in 1771, and entirely rebuilt, so that most of it need not detain you. But the **Brancacci Chapel** in the R transept survived, with its famous frescoes. These were painted about 1423 and following years by **Masolino** and his pupil **Masaccio**, and completed in 1484 by **Filippino Lippi**. The earlier works mark time for the Renaissance. Many of the scenes contain several distinct episodes combined into one picture.

R pillar, above ; **Masolino**, Adam and Eve in Paradise ; first beginnings of the naturalistic nude ; somewhat stiff and unidealised, but by no means without dawning grace and beauty. **L pillar**, above ; **Masaccio**, Adam and Eve driven from Eden ; far finer treatment of the nude ; better modelled and more beautiful. **L pillar**, below ; (I have my reasons

for this eccentric order) *Filippino Lippi*, St. Paul visits St. Peter in prison. **R** pillar; below; *Lippi* again, an angel delivers St. Peter from prison.

R wall; above; *Masolino*, St. Peter restores Tabitha to life, (or, much more probably, the Cure of Petronilla, St. Peter's invalid daughter—a curious and repulsive legend, for which see Mrs. Jameson); and, still in the same picture, **L**, the Healing of the Cripple at the Beautiful Gate. *Masolino* can be readily detected by the long and slender proportions of his figures, by his treatment of drapery, and often (even for the merest novice) by his peculiar capes and head-dresses. **R** wall; below; *Lippi*, the Martyrdom of St. Peter, also in two scenes; **L**, St. Peter and St. Paul before the Roman tribunal; **R**, the Crucifixion of St. Peter.

L wall; above; *Masaccio*, the Tribute Money, in three successive scenes; centre, the tax-gatherer demands the tax of Christ, who sends Peter to obtain it; **L**, Peter catches the fish with the "penny" in its mouth; **R**, he gives it to the tax-gatherer. Notice the every-day Florentine costume of the latter, as contrasted with the flowing robes of Christ and the Apostles, borrowed from earlier Giottesque precedent (though of course with immense improvement in the treatment), and handed on later to *Filippino Lippi*, *Fra Bartolommeo*, and *Raphael*. **L** wall; below; partly by *Masaccio*, partly by *Filippino Lippi*, (Layard and Eastlake) double subject; centre and **L**, Simon Magus challenges the Apostles to raise a dead youth to life; they accept; Simon tries, and fails; St. Peter and St. Paul succeed; from the Golden Legend: then, **R**, Homage paid to Peter, as in the Landini of the Uffizi. The 5 figures nearly in the centre, and the 10 figures about the kneeling naked boy are attributed to *Filippino*; the rest, to *Masaccio*. Try to recognise their different hands in them.

Altar wall; **L** side; above; *Masolino*, Preaching of St. Peter: below, *Masaccio*, the Shadow of Peter (accompanied by John) curing the Sick and Deformed. **R** side; above: *Masaccio*, St. Peter Baptising; (famous nude, an epoch in

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art ;) below, *Masaccio*, St. Peter and St. John distributing
alms ; at their feet, probably, the dead body of Ananias.

Thoroughly to understand these frescoes, you should
previously have seen Masolino's work at Castiglione d'Olena,
(best visited from Varese.) But, in any case, if you com-
pare Masolino's part in these paintings with previous
Giottesque art, you will recognise the distinct advance in
composition and figure-painting which he made on his
predecessors ; and if you then look at his far greater
scholar, Masaccio, especially in the subject of the Tribute
Money, you will observe how much progress that original
genius made in anatomy, drawing, modelling, conception of
the nude, realistic presentment, treatment of drapery, and
feeling for landscape. Read all this subject up in Layard's
Kugler, the same evening, and then come again next day
to revisit and reconsider.

The Sacristy contains a series of frescoes from the life
of St. Cecilia, closely coinciding in subject with those in the
Uffizi, but with a few more scenes added. I think they
need no further elucidation. They have been attributed to
Agnolo Gaddi or to Spinello Aretino.

In the cloister (approached by a door from the R. aisle)
you will find a ruined fresco by Masaccio of the Consecra-
tion of this Church ; and a Madonna and Saints by Giovanni
da Milano.

C. The Annunziata

In order fully to understand *Andrea del Sarto*, and to
know what height can be reached by fresco, you must go to
the Annunziata.

The Church of the *Santissima Annunziata*, in the
Piazza called after it, was originally founded in 1250, at the
period when the cult of the Blessed Virgin was rapidly grow-
ing in depth and intensity throughout all Christendom. As
it stands, however, it is mainly of the 15th to the 17th century.
Over the central door of the three in the portico is a mosaic
by Davide Ghirlandajo, with the appropriate subject of the
Annunciation. The church belonged to an adjacent *Servite*
Monastery, to which the door on the left gives access.

The central door leads to an atrium, after the early fashion, with a *loggia* doubtless intended to represent that in which the Annunciation took place, as seen in all early pictures. It is covered with frescoes, whose unsymmetrical modern glazed arrangement sadly obscures their original order. L of the main entrance, facing you as you enter, is the Nativity, with the Madonna adoring the Child, (ruined) by Baldovinetti, 1460: (it was painted on a dry wall, and has crumbled away:) R the arrival of the Magi, by Andrea del Sarto, a very fine work, but with less refined colour than is usual with that master. The *loggia* to the R has frescoes of the History of the Virgin (patroness of the church) by Andrea del Sarto and his pupils. The series begins on the *inner* angle, next to the Arrival of the Magi: (1) *Birth of the Virgin, by Andrea del Sarto, 1514; a noble work, with all the conventional features retained, St. Anne in bed, the basin, etc. (2) The Presentation in the Temple, never painted. (3) The Marriage of the Virgin, by Franciabigio, 1513, sadly damaged, but with the figures recalling the motives in the Fra Angelico. The angry suitor, rejected by Perugino and Raphael, here raises his hand to strike the Joseph, as in earlier treatments. (4) The Visitation, by Pontormo, 1516, with the principal figures arranged as in Mariotto Albertinelli, but with *no* arch in the background, its place being taken by a scallop-shell niche of Renaissance architecture. (5) The Assumption of Our Lady, by Rosso Fiorentino, 1517; inferior in colour and execution to the others.

The series to the L, which also begins near the inner doorway, represents incidents in the Life of San Filippo Benizzi, the great saint of the Servites (1) *San Filippo is converted, divests himself of his worldly goods and clothing, and assumes the habit of the order, by Cosimo Rosselli; less harsh than is his wont and with a fine treatment of the nude: compare with similar episodes in the Life of St. Francis. (2) *San Filippo, going to Viterbo, divides his cloak with a leper, whom he cures, by Andrea del Sarto: the Servite robes (really black, but treated as blue) lend themselves

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admirably to the painter's graceful colouring. (3) **Gamblers who insult San Filippo are struck by lightning: Andrea. (4) *A woman possessed of a devil is exorcised by San Filippo. Also by Andrea. (5) *A dead child is resuscitated on touching the Saint's bier, by the same. This is a late instance of the dead and living figure being represented simultaneously in the same picture. (6) Children are healed of diseases by kissing his robes or relics; again by Andrea, but less pleasing in colour.

The interior of the church, with its double series of intercommunicating chapels, has been so entirely modernized and covered with gewgaws as to be uninteresting. To the left, as you enter, is the vulgarized Chapel of the Vergine Annunziata, covered with a baldacchino erected in 1448, from a design by Michelozzo, and full of ugly late silver-work. It contains, behind the altar, a miraculous 13th century picture of the Madonna. The last chapel but one on the left has a good Assumption of the Madonna in a mandorla, by Perugino: below are the Apostles, looking upward: the one in the centre is probably St. Thomas, but there is *no* Sacra Cintola. The angels are noteworthy. There is another Perugino, Madonna and Saints, in one of the Choir Chapels.

The door to the L, in the portico, *outside* the church, gives access to the cloisters of the Servite Monastery, with many tombs of the order and others. In a lunette opposite you as you enter, under glass, is a **fresco of the Holy Family, by Andrea del Sarto, known as the Madonna del Sacco, and very charming. It represents the Repose on the Flight into Egypt, and takes its name from the sack of hay on which St. Joseph is seated.

D. Santa Trinità.

The exterior is uninteresting. The interior is good and impressive Gothic; about 1250; attributed to Niccolò Pisano. **Laisle:** 2nd chapel, copy of Raphael's (Dresden) Madonna di San Sisto. 3rd chapel, Annunciation, probably by Neri di Bicci. 4th chapel, altar-piece, Coronation of the

Virgin, Giottesque; the saints are named on their haloes. 5th chapel, lean wooden penitent Magdalen in the desert, by Desiderio da Settignano, completed by Benedetto da Majano. R aisle, beginning at the bottom. 1st chapel, St. Maximin brings the Eucharist to St. Mary Magdalen in the Sainte Baume or cave. 3rd chapel, Giottesque Madonna and Child, with L, St. Andrew and St. Catherine; R, St. Nicolas and St. Lucy. 4th chapel, closed by a screen; excellent frescoes, much restored, probably by Don Lorenzo Monaco; History of the Virgin, the usual series; L wall, above, Joachim expelled from the Temple; below, Joachim and Anna at the Golden Gate; altar wall; L, Birth of the Virgin; R, her Presentation in the Temple; altar-piece, certainly by Don Lorenzo, *Annunciation: R wall, below, Marriage of the Virgin; above, her Death. Note also the frescoes on the vaulting. This is a good place to study Don Lorenzo; compare these with the two similar earlier series by Taddeo Gaddi and Giovanni da Milano at Santa Croce. 5th chapel, *marble altar by Benedetto da Rovezzano. In the transept, or rather, 2nd chapel R of High Altar (at the time of writing, cut off for restoration) known as the Chapel of the Sassetti, **frescoes from the life of St. Francis, by Dom. Ghirlandajo, 1485; subjects and grouping nearly the same as those of the Giotto in Santa Croce, with which compare these Renaissance adaptations. Begin at upper L. compartment, and read round. (1) St. Francis quits his father's house, and renounces his inheritance. (2) Pope Honorius approves the Rules of the Order. (3) St. Francis offers to undergo the Ordeal of Fire before the Sultan. (4) St. Francis receiving the Stigmata; Pisa and its Campanile in the background. (5) A local Florentine subject; St. Francis restores to life a child of the Spini family, who had fallen from a window. The scene is in front of this very church; in the background, the Palazzo Spini (now Viesseux's library), and the (old) Ponte Santa Trinità. (6) Death of St. Francis. Compare this fresco in particular with the Giotto, the composition of which it closely follows. As usual, Ghirlandajo introduces numerous por-

traits of contemporaries; if you wish to identify them, see Lafenestre. Before the altar, the donors, Francesco Sassetti and his wife, also by Ghirlandajo; note that Francis is the donor's name-saint. On the ceiling, Sibyls. (The Adoration of the Shepherds, in the Belle Arti, by Ghirlandajo, was originally the altar-piece of this chapel.) The *tombs of the Sassetti are by Giuliano da Sangallo.

E. Other Churches.

Florence is so inexhaustible that for the other churches I can only give a few brief hints, which the reader who has followed me so far will now, I hope, be in a position to fill in for himself.

Santo Spirito is an **Augustinian** church, attached to a monastery. It has 38 chapels, almost all with good altar-pieces; the interior is vast and impressive; mainly by Brunelleschi. St. Nicolas is here a locally important saint. (A neighbouring parish is San Niccolò.) The most remarkable pictures among many are, 5th chapel (beginning from R aisle), *Madonna with St. Nicolas and St. Catherine, by Filippino Lippi; and, 29th chapel, **masterpiece of an unknown artist, the Trinity with St. Catherine and the penitent Magdalen,—a most striking work, remarkable for its ascetic and morbid beauty. For the rest, you must be content with Baedeker, or follow Lafenestre. Good **cloisters**.

The **Ognissanti** is a **Franciscan** church, also attached to a monastery. It is dedicated to All Saints; hence the character of the group in the Giovanni della Robbia which fills the lunette over the doorway. Its best pictures are a *St. Augustine by Botticelli, and a *St. Jerome by Dom. Ghirlandajo,—two doctors of the Church, the other two never finished,—on the R and L of the nave. The **cloisters** have frescoes from the life of St. Francis and Franciscan saints. The **Refectory** I will notice later.

The **Badia**, opposite the Bargello, should be visited, by those who have time, for the sake of the glorious Filippino Lippi of the **Madonna appearing to St. Bernard, one of his earliest works, and perhaps his finest. It has also some

beautiful tombs by Mino da Fiesole; St. Leonard with the fetters in one of them will by this time be familiar.

San Felice, San Niccolo, etc., you need only visit when you have thoroughly seen everything else in Florence.

F. Minor Sights.

Among these I must lump not a few works of very high value.

A comparative study of the various representations of the **Cenacolo** (or Last Supper), usually in Refectories of suppressed monasteries, is very interesting. We have already seen those at Santa Croce (Giottoesque) and at San Marco (Ghirlandajo.) There is a second Ghirlandajo, almost a replica, in the **Refectory of the Ognissanti**; a notice marks the door, just beyond the church; admission, daily, 25c.; free on Sunday. The Franciscans wanted to have as good a picture as their Dominican brethren. The room contains several other interesting works both in painting and sculpture. A far more lovely Last Supper is that known as the ****Cenacolo di Fulligno**, in the Via Faenza; notice on the door; admission, as at the Ognissanti. It occupies the end wall of the Refectory of the old monastery of Sant' Onofrio, and belongs to the School of Perugino. It was once attributed to Raphael, and more lately has been assigned to Gerino da Pistoja; if so, it is by many stages his finest work. Whoever painted it, however, it is one of the most beautiful things in Florence. Yet another Last Supper is to be found in the Refectory of the old **Convent of Sant' Apollonia** in the street of the same name; it is by **Andrea del Castagno**, a large number of whose other works have lately been transferred hither, so that this little museum offers the best opportunity of studying that able and vigorous but harsh and soulless master. Admission, as in the two previous instances. See also the ***Andrea del Sarto** at **San Salvi**. I advise a visit to these four little shows in close succession. Read Mrs. Jameson on the subject beforehand, or take her with you.

If possible, walk one day through the **Hospital of Santa**

Maria Nuova, founded by Folco Portinari (father of Dante's Beatrice), and full of memories of the Portinari family. Then, visit the little **Picture Gallery** of the Hospital (the Custode at the door conducts you to it; 50c. each.) It contains many objects of interest, and two masterpieces. One is a **triptych by Hugo van der Goes, the Flemish painter, produced for Tommaso Portinari, agent of the Medici at Bruges, and brought by him to Florence; it is doubtless the finest Flemish work in the city. Centre, the Nativity, with St. Joseph (?) and adoring shepherds, as well as charming angels, and some exquisite irises. Every straw, every columbine, every vase in this admirable work should be minutely noticed. L wing, the donor's wife and daughter, presented by their patron saints, St. Mary Magdalen, with her alabaster box, and St. Margaret, with her dragon. R wing, the donor and his two sons, presented by St. Matthew (?) and St. Antony Abbot. It deserves long and attentive study. In the next room, Fra Bartolommeo and Mariotto Albertinelli, * Last Judgment, much damaged, but important as a link in a long chain of similar subjects. In this connection the great fresco in the Campo Santo at Pisa, the one at Santa Maria Novella, by Orcagna, the panel here, to collate with it, and finally, Michael Angelo's marvellous modernization in the Sistine Chapel of the Vatican, which takes many points from this and the earlier representations. The rooms also contain several other interesting pictures.

The Chapter-house of the Convent of **Santa Maria Maddalena dei Pazzi** (a local saint, belonging to the Pazzi family; see Santa Croce), contains a noble **Crucifixion by Perugino, one of the finest single pictures in Florence. Admission, daily, 25c.; free on Sunday. It is in three compartments. Centre, Crucifixion, with Mary Magdalen, kneeling; L and R, the Madonna and St. John, standing; and St. Bernard and St. Benedict kneeling. The remarkable abstractness and isolation of Perugino's figures is nowhere more observable; it comes out even in the three trees of the L background.

The **Spedale degli Innocenti**, or Foundling Hospital,

near the Annunziata, should be visited both for its charming babies, by Andrea della Robbia, and for its beautiful *altar-piece of the Adoration of the Magi, with St. John Baptist of Florence presenting two of the massacred Innocents, by Dom. Ghirlandajo. This is a lovely and appropriate picture, the full meaning of which you will now be in a position to understand. (The church is dedicated to the Holy Innocents.) The lovely landscape and accessories need no bush. In the background, the Massacre of the Innocents, the Announcement to the Shepherds, etc. A masterpiece to study.

For everything else within the town, I must hand you over to Baedeker, Hare, Miss Horner, and Lafenestre.

A stray afternoon may well be devoted to the queer little church of **San Leonardo in Arcetri**, outside the town, on the S. side of the Arno. To reach it, cross the Ponte Vecchio, and take the second turn on your L., under an arch that spans the roadway. Then follow the steep paved way of the Via della Costa San Giorgio (which will probably reveal to you an unexpected side of Florence). The Porta San Giorgio, which pierces the old walls at the top, has a fresco of the Madonna, between St. George and St. Leonard, the latter bearing the fetters which are his usual symbol: on its outer face is a good relief of St. George and the Dragon. (Note relevancy to the parishes of San Giorgio, below, and San Leonardo, above it.) Follow the road straight to the little church of San Leonardo on your L. (If closed, ring at the door of the cottage in the garden to the R. of its *fuqade*.)

The chief object of interest within is the **pulpit**, with rude reliefs of the 12th century, said to be the oldest surviving pulpit-carvings, brought hither from San Pietro Scheraggio, near the Palazzo Vecchio. It has been suggested that these quaint old works gave hints to Niccolò Pisano for his famous and beautiful pulpit in the Baptistery at Pisa. But it must also be remembered, *first*, that these subjects already shew every trace of being conventionalised, so that in all probability many such pulpits once existed, of which Niccolò's is only the finest artistic outcome; and, *second*,

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that the figure here which most suggests (or rather fore-
shadows) Niccolò (the recumbent Madonna in the Nativity)
is the analogue of the very one in which that extraordinary
genius most closely imitated an antique model in the Campo
Santo at Pisa. We may therefore conclude that Niccolò
merely adopted a conventional series, common at his time,
of which this is an early and inferior example, but that he
marvellously vivified it by quasi-antique treatment of the
faces, figures, draperies, and attitudes, at the same time that
he immensely enriched the composition after the example of
the antique sarcophagi. The series as it at present exists
on this pulpit is out of chronological order, doubtless owing
to incorrect putting together at the transference hither.
The scenes are, from L to R, Presentation in the Temple;
Baptism of Christ; Adoration of the Magi; Madonna rising
from the stem of Jesse; Deposition from the Cross; and
Nativity. All should be closely observed as early embodi-
ments of the scenes they represent.

Among the older **pictures** in the church, the most interest-
ing are, on the same wall, the Madonna dropping the Sacra
Cintola to St. Thomas, attended by St. Peter, St. Jerome,
etc.; and, on the opposite wall, Madonna with St. Leonard
(holding the fetters) and other saints readily recognised.

You can vary the **walk**, on your return, by diverging just
outside the gate and following the path which leads along
the old walls, with delicious glimpses across the ravine
towards the Piazzale, and re-entering the town at the Porta
San Miniato.

I am always grateful to a book, however inadequate, which
has taught me something. Nobody could be more aware
than its author of the shortcomings of this one. I shall be
content if my readers find, among many faults, that it has
helped to teach them how to see Florence. Others may
know Florence more intimately: no one could love it better.

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